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ABSTRACT

Providing students with the opportunity to earn college credit while still in high school, the Advanced Placement English course described in this guide is designed to help students (1) want to choose from a wide range of literature for independent reading; (2) develop a critical awareness about literature; (3) recognize connections among works of literature that span time, nationality, and genre; (4) increase their awareness of literature and good writing as major sources of civilization's significant ideas; (5) respond thoughtfully to literature; (6) vary the tone of their writing; (7) experiment with form in writing; (8) evaluate ideas that contradict, deviate from, or reinforce their previously formed opinions; (9) evaluate their own writing as well as the writing of their peers; and (10) grow intellectually and develop the skills necessary for critical reading, writing, and thinking. Based on the work of Northrop Frye, the course outlined in the guide is organized as a seminar and covers romance, tragedy, satire, and comedy. The bulk of the guide lists student abilities based on course objectives for each quarter, with a corresponding enumeration of course content, activities, and resources. Sections on instructional techniques and Advanced Placement journals are included, as is supplementary instructional material such as worksheets, sample tests and answer sheets, study guides, and various student handouts. (JD)

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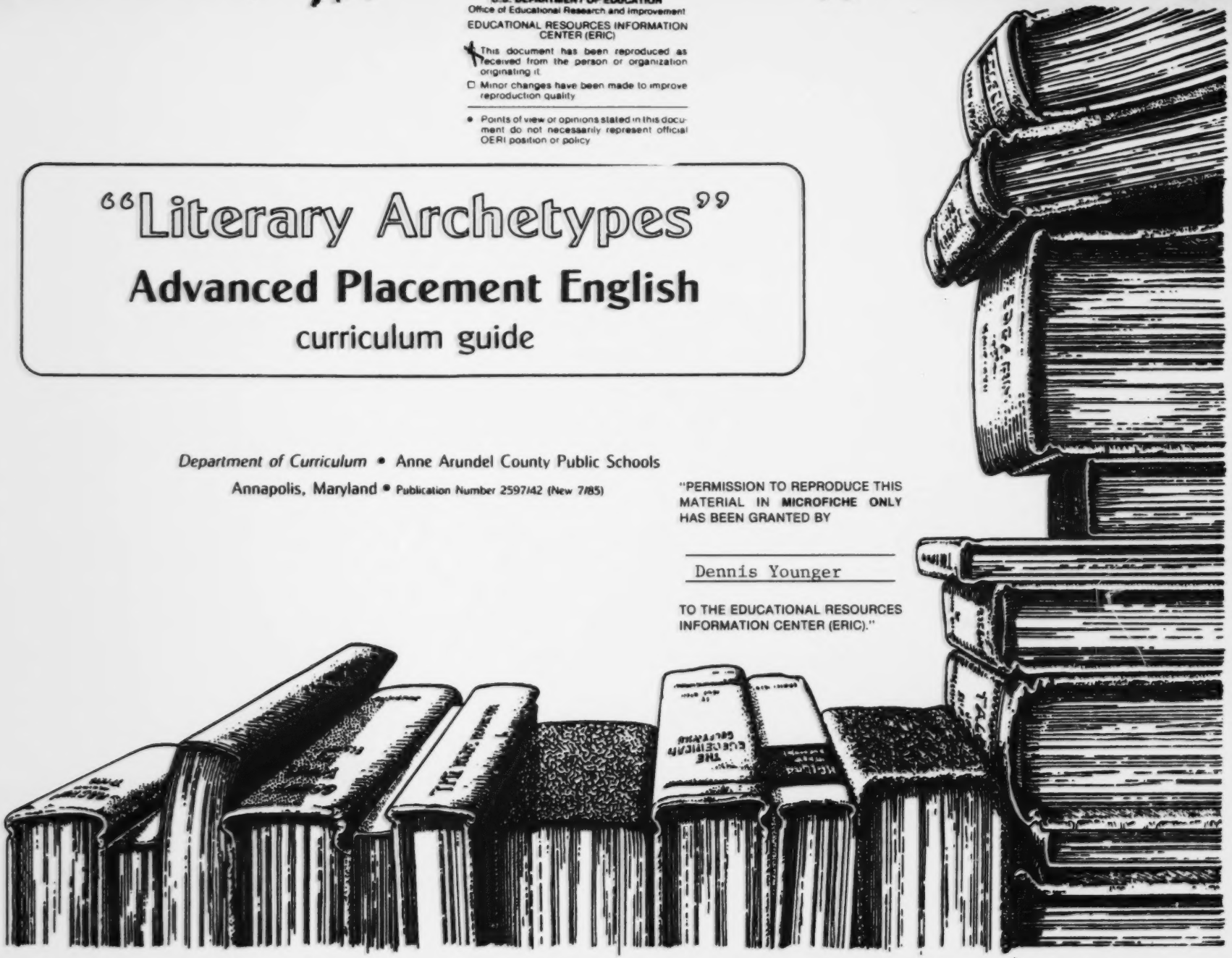
"Literary Archetypes"

Advanced Placement English

curriculum guide



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ADVANCED PLACEMENT ENGLISH CURRICULUM GUIDE
1984

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AN OVERVIEW OF ADVANCED PLACEMENT ENGLISH

The goals of Advanced Placement English are both ambitious and general. It attempts to teach students to write well about something important and to develop in them the skills of the mature reader. With those aims in mind, the following objectives are the focus of the course:

1. To foster in students a desire to choose from a wide range of literature for independent reading.

2. To develop in students a critical awareness about literature.

3. To enable students to recognize connections among works of literature which span time, nationality, and genre.

4. To increase students' awareness of literature and good writing as both the repository and source of civilization's significant ideas.

5. To develop in students the ability to respond to ideas with thought rather than emotion.

6. To encourage students to vary the tone of their writing.

7. To enable students to experiment with form in writing.

8. To help students evaluate ideas which contradict, deviate from, or reinforce their previously formed opinions.

9. To develop in students the ability to criticize and evaluate their own writing as well as the writing of their peers.

10. To allow students the freedom to grow intellectually and develop skills necessary for critical reading, writing, and thinking.

The design of the A.P. course allows students to earn college credit while in high school. To achieve this end, students must successfully pass a nationwide examination in Advanced Placement English. Many class activities, therefore, focus on developing in students a facility for the exam. However, much beyond test-taking skills is required of the A.P. student.

The course is divided into four quarters. During each quarter, students will be expected to read and respond to a variety of literature. A major paper and several smaller writing assignments are required each marking period. Class is conducted as a seminar and students should be prepared to participate in a college manner. Students are expected to utilize resources external to the school to complete many assignments.

The organization of the course is based on the work of Northrop Frye. Basic texts will be read for each unit. They are:

Summer assignment:	The Tempest William Shakespeare
Romance:	Wuthering Heights Emily Bronte
Tragedy:	Oedipus Rex, Sophocles
Satire:	To be determined
Comedy:	Twelfth Night William Shakespeare

Within each unit a variety of genre will be studied with teacher selections supplementing the basic text.

When students are selected in the spring a summer reading assignment will be made so that students will begin their exploration of literature immediately in the fall.

INSTRUCTIONAL TECHNIQUES

As you move through the year, you might want to use some of the following techniques which other AP English teachers have found valuable.

WORD WALL

Devote a bulletin board to the enjoyment of words. Provide strips of construction paper, thumb tacks and magic markers and encourage students to share words they find fascinating by writing them on construction paper, putting them on the wall, and sharing the definition with the rest of the class. This can be done at a specified time each week, or intermittently. Words may be chosen for a variety of reasons such as sound, configuration, origin, or meaning.

JOURNALS

Have students keep journals (see pages v-viii for student thermal masters).

SEMINAR APPROACH

A technique used to exchange and refine ideas about literature (see pages viii-ix for student thermal masters).

DISPLAYS

Post examples of excellence.

FREEWRITING/FOCUSED FREEWRITING

A spontaneous kind of writing designed to release creative expressions and ideas before structuring them into a formal assignment.

Five Principles of Freewriting

1. A focus to stimulate ideas and to help express internal thoughts, or feelings.
2. It is non-threatening because participants must volunteer to share writings.
3. It is short - usually 5-10 minutes.
4. Writers are able to concentrate on one aspect of writing at a time making it manageable.
5. Writers have a vested interest in writing because they've started themselves. It frees the natural voice and is self-generating.

Rules and Procedures for Freewriting

1. Students are presented with a stimulus (a picture, an idea, a piece of music, a blank sheet of paper, anything appropriate)
2. They are to react to that stimulus by writing anything which comes to their minds for a specified length of time

3. Students may not stop writing. If they "get stuck," they are to write something along the lines of "I can't think of anything to write" over and over until they think of something else.

4. Students are not to edit at all while writing.

5. The teacher should freewrite with the students.

6. After the freewriting is over, students read over what they've written and save that which is good.

TIMED WRITING

As often as possible, have students complete in-class, timed writing exercises based on sample AP essay questions. Some of these are written in this guide. Feel free to add your own, using these models.

MULTIPLE CHOICE QUESTIONS

Have students construct their own multiple choice questions for the literature with which they are working. Have them study sample AP multiple choice questions and model their efforts on these.

OUTSIDE READING

Provide supplemental reading lists for each unit. These can be used in many ways. For example: Comparative analysis, extension of in-class concepts, discussion in seminars.

INDIVIDUAL CONFERENCES

Meet individually with students as often as possible to assist them in formulating and proving thesis, drafting and revising expository essays.

AP ENGLISH JOURNALS

You will each keep a journal. You should procure a notebook which can be divided into sections. The sections should be as follows (in this order). Please make the sections obvious to me.

Section One:	In Class Entries
Section Two:	Current Events
Section Three:	Sentence Patterns
Section Four:	Commonplace Book

I may decide to incorporate other sections. Be flexible.

Your journals will be checked periodically, but will not necessarily be read. You should look upon them as places to experiment and learn, not places to be judged. Bring your journals to class everyday. They might be collected at any time.

WHAT IS A JOURNAL?

From Writing to Be Read by Ken Macrorie

Though a journal may be many things--a treasury, a storehouse, a jewelry box, a laboratory, a drafting board, a collector's cabinet, a snapshot album, a history, a travelogue, a religious exercise, a letter to oneself--it has some definable characteristics. It is a record, an entry-book, kept regularly, though not necessarily daily. Invariably some entries will be scrawled on the backs of ice cream wrappers, envelopes, paper bags, or programs, whatever blank surface available at the moment. Some will be nearly illegible, written in the dark in the middle of the night. These entries can be recopied or pasted in, but they are part of it; inspiration settles on one at the most awkward moments, not necessarily as one sits down to write with clean page, sharpened pencil, and open mind.

It is a record kept for oneself. As such, it is fragmentary, allusive, disjointed, uneven in quality. Nor should it be polished and unified; then it would be a collection of essays. What matters is the one entry in ten which sparkles, ready to be set in the ring of an essay or story or poem or letter.

Not only is it a record for oneself, but on oneself. Every memorable journal, any successful journal, is honest. Nothing sham, phoney, false. Who is there to kid? Yet euphemism, the word which hides the fact, is so much a part of the world; to break through the euphemistic mold of thought to honesty is very difficult. A journal need not be a confession, or a psychoanalyst's couch, however. Honesty lies in observing undeceived what lies about, not necessarily what lies within.

Finally, a journal is a place to fail. That is, a place to try, experiment, test one's wings. For the moment, judgment, criticism, evaluation are suspended; what matters is the attempt, not the success of the attempt. In a journal one practices the lines before going onstage.

A journal may be all gems, or all logs, or all plans and blueprints, or all test tubes, or all confession, or all collections of oddments--or it may be a marvelous hodgepodge of the old-fashioned general store. What follows are some ways of seeing, of thinking, of a journal, and some suggestions of what to do with it. You may follow one suggestion consistently, or try all, or none. At least you will become aware of what is possible.

1. Think of your journal as a treasury, a jewelry box for gems and gold nuggets, for quotes (others' and/or yours), pithy ideas, epigrams, turns of phrase, insights, analogies, puns, aphorisms, nutshell wisdom. You will write little, but think much.

2. Think of your journal as a storehouse into which you pack canned goods (others/ideas), fresh fruits, nuts, corn, string, straw, K-rations--almost anything edible and useful, in preparation for a rainy day, when you can browse through your storehouse with delight and constant amazement at what is there. Like a pack rat or the Collier brothers, don't stop to be discriminatory in your salvaging and collecting.

3. Think of your journal as a collector's cabinet in which you place or mount butterflies and moths, or glass figurines, or ... What will you collect? salt and pepper shakers? stamps? model ships in bottles? oddments? little ironic quirks of life? Do you collect for others to see, or just to have?

4. Think of your journal as a snapshot album, and you a roving photographer clicking a shutter of life. Light and dark contrasts, color, texture, angles and circles, portraits, landscapes: What will you photograph? Stelchen chose faces and hands; Ansel Adams chose the Sierras. See life through a lens, telescopic, microscopic, or wide-angle, but a lens in focus.

5. Think of your journal as a laboratory for experiments, blank pages waiting to be tried. Dissect. See what the insides are like, how it runs, how it's put together. Examine minutely; see with a microscope. Mix test-tubes. Weight. Trace patterns; fix laws. Ask questions and set about to find answers.

6. Think of your journal as a giant wardrobe which you can step into and try on marvelous clothes. Put on others' styles, look in the mirror, see and feel how they fit. Wear what you like; change with the seasons; try on 49 hats and buy none. Be Parisian, Ethiopian, or Hindi: experiment, experiment. Even poetry, though by phrases, not rhymes.

7. Think of your journal as a drafting board. Blank pages will become blueprints, plans for a house to live in. Or are you drafting just window sills, or a whole cathedral? Accuracy, careful detail, sharp lines, no smudges on the pages. If you are an idea-person, what will you build? Watch your idea-house grow, as you add on bedrooms for the birth of new thoughts.

8. Think of your journal as a psychoanalyst's couch, a confession. Lie down, and talk, talk, talk. Ramble on about irrelevancies, or else list in order your sins. Repeat, go over and over as you peel away each layer of onion skin to the cord. Explore your depths. Dreams, fantasies, truths.

9. Think of your journal as a tape recorder attached directly to your brain. Record your stream-of-consciousness, your associational thoughts. Don't fuss for words; write as fast as you think. Use dashes, dots, skip lines and spaces for "punctuation." Replay: Can you find a coherence in your thoughts? Emphasize and clarify such associational leaps.

10. Think of your journal as a continuous but unmailed letter to a specific person. Preferably of the opposite sex, highly interested in you. Make every entry a love letter, every entry an act of love. Or choose to write to a close confidant. Or to your mother. Or possibly to your yet unborn children. What would you tell them? No moralizing, no mush.

11. Think of your journal as a letter to yourself. What would you have yourself know? Or remember ten years from now? Which self of your many selves will you choose to write to? Or yourself as you were, say at ten? Or yourself as you will be? Will your other self/selves answer back? Turn your journal into a dialogue or trilogue with yourself. Argue, debate, reconcile.

12. Think of your journal as a history--memoirs--and you as a VIP. The average citizen. Write for an extra-terrestrial reader, or a terrestrial one of the 22nd century. Let them know how we really lived and thought. Or else record the current world events, as filtered through your eyes, your consciousness, your concern. Record how history touches you.

SEMINAR

General Purpose of the Seminar Approach:

The purpose of the seminar is to bring together a group for maximum involvement in the exchange of information and ideas. This involvement requires that all participants share the responsibility for the interaction and the results. A seminar can be used to develop ideas about a topic or to culminate ideas and issues as they relate to a body of material, a work, or a concept.

Steps for Conducting a Seminar:

1. Decide on the specific purpose for the seminar.

   a. Is it to discuss and review information and ideas based on questions created by the leader and/or participants?

   b. Is it to be a forum for comments, questions, and the presentation of ideas?

   c. Is it going to be an exploration and development of ideas?

   (These purposes are in order of difficulty. It is suggested that with any group of students seminar style a would make the most appropriate beginning even if students have been involved in seminars in a previous school year.)

2. Give students the purpose for using the seminar approach and ask them to share any past experiences they have had in seminars. Be sure to add any of the following points which are not mentioned by the class.

   The seminar is an important approach to learning which is used extensively in a college program.

   Seminars are challenging because they require maximum involvement from all participants.

   Preparation prior to the seminar must be done by all participants.

3. Describe the purpose and content of the initial seminar.

4. Involve students in a brainstorming session to produce a list of possible questions and ideas for discussion in the seminar.

5. Teach students how to formulate questions which require high levels of thought and understanding. Then, using this information on questioning, have students evaluate and revise their suggested question list.

6. Create a list of questions for the seminar that includes questions suggested by the class. (For an initial seminar, use creation and evaluation as the thought basis for most of the questions because those two levels of cognition allow for a variety of answers which can be explored. Thus, the seminar will be very active, and the participants will feel successful.)

7. Share the completed question list with all participants several days prior to the seminar in order to give students time to think and to prepare notes, questions, and/or responses.

8. Conduct several seminars until it is evident that students are ready to assume leadership roles.

9. Ease students into positions of leadership by having all participants responsible for at least one question about which they must be ready during the seminar to pose it, receive comments, redirect, synthesize response, and, if appropriate, evaluate responses.

10. Give several students the responsibility for conducting a seminar. Vary student leaders during subsequent seminars.

11. Evaluate the success of each seminar by using one or a combination of the following procedures:

    Use ideas discussed in the seminar as the basis for an essay question on a test.

    Have each participant write down one new idea gleaned from the seminar and share these with the class.

    Video or audio tape the seminar and evaluate the results by using an interaction analysis, by noting successful questions and participants, and by showing the tape to the class for a group evaluation.

Unit: SUMMER ASSIGNMENT			Page X
OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	NOTE: Before students leave school in June of their junior year, make sure that they receive the summer assignment.	1. You are to read Shakespeare's <u>The Tempest</u>. 2. As you read, jot down questions that you have about the play, i.e. plot, characters, setting, etc. Cite lines which confuse you. At the end of each act, write a plot summary. 3. Write out a statement of theme. Bring your questions and statement of theme to class on the first day.	

Unit. ROMANCE			Page R1
OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
The students will be able to: 1. write a description of a personal utopia and explain what elements have a potential to destroy it.	utopia - a form of fiction describing an imaginary ideal world (see Holman) NOTE - As an alternative to reading "Genesis," you may have students retell the story of the Garden of Eden or use another utopia as an example. FURTHER NOTE - You may want to use this description as a diagnostic composition activity or simply a freewriting activity. If used as diagnostic, use the questions in resource column to guide students toward greater specificity and/or to judge the degree of specificity.	Read "Genesis" 2:8-25. On a piece of paper list the things which made the Garden of Eden a utopia. Write a description of your own utopia. Be specific. In a group of 4-5, share the ideas you've discussed in your descriptions. Together, draw up a list of those features which were common to most of your utopias. Contrast to the Garden of Eden. Explain why some elements remain constant through time and others are new. Brainstorm a list of potential destructive elements. Identify those common to most of your works. Share both lists with the other groups while your teacher duplicates these lists on the board. List current works from films, TV shows, magazines, books that contain both utopic and evil forces. In the large group, compare the ideal world as represented by the utopias with its destructive elements.	Holman, C. Hughes. A Handbook to Literature, 4th Edition. Indianapolis, Indiana: Bobbs-Merrill Educational Publishers, 1981. The Bible Guide Questions for Specificity 1. Who is your audience? 2. What is your attitude toward your utopia? 3. What is your setting? What details of this setting would be particularly revealing? 4. How can you help your reader develop a picture of your characters? 5. How can you limit the scope of your description to allow for a greater degree of specificity?
2. explain how the "dark side" in a work corrupts the ideal.	NOTE - Save a copy of this list and refer students to it as they progress through the units in this course. Encourage them to attempt to classify the works according to mode.	In discussion, answer the question "What can happen when the ideal world collides with the darker forces in the real world?"	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
3. define "epic hero". 4. enumerate qualities of the epic.	NOTE - In the interest of saving time, choose <u>one</u> of the three episodes from <u>Beowulf</u>. Epic - long narrative poem in elevated style presenting characters of adventures which form an organic whole through their relation to a central figure of heroic proportions and through their development of episodes important to the history of a nation or race. Metaphor - an implied analogy which imaginatively identifies one object with another. Note: Read poem aloud as soon as possible, then duplicate for students.	Read the <u>Beowulf</u> selection assigned to you. In a large group, list Beowulf's heroic qualities. From this list, compose a definition of the epic hero of which Beowulf is an example. Then list qualities which make the epic different from other forms of poetry. Contrast your definition of an epic hero with a standard one provided by the teacher. In large group, agree on a definition for metaphor. Freewrite metaphors by filling in the statement "A hero is . . ." Write for five minutes without stopping. When the freewrite is over, choose your favorite metaphor, write it on a scratch sheet, and compose a poem describing a scene in an idealized world.	"Beowulf to Batman" <u>England in Literature</u>, Medallion Ed. Teachers guide. Scott Foresman and Company, Glenview, IL 1982 I TM1 I TM2
5. state how literary traditions affect our lives. 6. explain man's need for the romantic hero and an idealized world.		Generate a list of romantic heroes while your teacher records on board. Categorize the romantic heroes listed. In large group discussion, answer the questions, "Why does man need heroes? What basic need(s) do they satisfy? What types of heroes does man need?" Look at your list of heroes. Answer the questions provided by your teacher. (S & S 12.6), (S & S 12.7).	<u>Questions about Heroes</u> How are the heroes of other eras similar to those of the present? How are they different? How have the heroes of the past affected those of today? In what ways does a hero impact our daily lives? Generate a list of literary traditions, such as the hero, and speculate on their influence in history.

Unit: ROMANCE			Page
OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
7. trace the range of characteristics that a romantic hero has in literature.	Romance - word first used to distinguish Old French from Latin, (now extended to describe languages derived from Latin). Later "romance" applied to any work written in French and since stories of knights and chivalric deeds were a dominant form of Old French literature, the word romance was applied to these. NOTE: See A Handbook to Literature for supplementary information. For examples of medieval romance use one or more of the selections referred to in the resources column. Possible Extension: Listen to songs from Camelot and have students retell Arthurian legend, possibly role playing from the musical.	Take notes on your teacher's presentation on the derivation of "Romance." Read medieval romance selection(s) assigned to you. Write a paragraph contrasting the heroic characteristics of medieval heroes to the epic heroes. Share your ideas with the class in a large group inquiry discussion. Then answer the question "What happens when illusion collides with reality in these works?"	Definition of medieval romance in A Handbook to Literature, p. 260-261 Selections for medieval hero: Chaucer, Canterbury Tales, * "The Wife of Bath's Tale" Malory, Morte D'Arthur, Tennyson, Idylls of the King, Sir Gawain and the Green Knight Can be found in: Adventures in English Literature, Heritage Ed., Harcourt Brace Jovanovich, NY, NY England in Literature, Medallion Ed.
		ADDITIONAL ACTIVITY	
8. define "motif." 9. identify and explain the importance of motifs in the romance mode.	Motif - a conventional situation, device, interest, or incident which recurs in folklore, fiction, or drama. ex.: three wishes evil stepmother woodsman a quest Bettleheim, Bruno, Uses of Enchantment can be an effective supplementary reading for teachers.	Make a list of your favorite fairy tales. In a large group inquire about the function of fairy tales for mankind. Compose you own fairy tale.	Sample guide questions: How did you respond to these when you were young? How has your response changed? How has it remained the same? What folk wisdom is present in these fairy tales? What motifs recur in these fairy tales? From what basic needs does the fairy tale evolve? Are these needs similar to those from which romance springs?

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
			Are there any motifs in fairy tales which are also found in romances?
		ADDITIONAL ACTIVITY	
10. state how other languages contribute to our own	Some words may include: sheep — mutton cow — beef calf — veal god — savior people — folk feed — nourish search — look profound — deep "The English Language: from Anglo-Saxon to American." Xerox Corporation, Middletown Connecticut is a source for this activity.	Research the etomology of words entering the language during the years of the Norman Conquest. Discuss the social implications of these words even today.	
11. define medieval romance	Elements of medieval romance: quest supernatural stylized love utopia superior hero villains/evil	In a large group discussion list the elements present in medieval romances. Contrast with fairy tales motifs. Compose a definition for medieval romance.	
		SUGGESTED PROCEDURE	
12. to analyze the conflict between the real and ideal in a particular work.	Assign independent reading of Wuthering Heights. You many wish to provide guide questions for this reading. The Tempest was completed as a required summer reading. Reserve romance definitions to use in the prewrite activity for the essay on implausible or unrealistic elements in a work.	Identify the real and ideal elements in The Tempest. Your teacher will compile a master list on the board. Consider the elements of romance which we have already established such as: the kinds of heroes and villains the quest the setting the elements of the super-natural	Questions for discussion: 1. What aspects of Prospero's world are idealized or utopian? What are the contrasts between his island world and the world outside? 2. What is Prospero's quest? Is he noble? Are there others in the play embued with nobility?

Unit: ROMANCE			Page
OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		Consider those elements of the play which are not particularly associated with the romantic elements. After you have generated such a list, freewrite an explanation of how the real in The Tempest come into conflict with the ideal. Follow your teacher's directions for a freewrites for use with a later essay assignment.	3. What are the forces of evil and reality that intrude on the island? 4. Is Caliban justified in his attitude toward Prospero? Defend your answer. 5. With whom do your sympathies lie at the end? Do you want Prospero to renounce his magic? Why? 6. Is there a sense of rejuvenation and resurrection apparent at the end of the play? Is there anything "out of joint" by the end?
		SUGGESTED PROCEDURES	
13. to read and interpret Elizabethan English. 14. explain how the "dark" side in a work corrupts the ideal. 15. understand that romance contains an idealized world in which the heroes or heroines collide with the darker side of life.	There are many contrasting themes in The Tempest: innocence/corruption, dreams/walking, static/motion, freedom/servitude, supernatural/natural, etc. An opening question is one which probes the central point in a work. It should have no set and limited answer, but should be reflected in several themes, actions, and characters. Opening Question: These contrasts in The Tempest are permeated by the conflict between good and evil. How does Prospero's magic produce and control that conflict and, therefore, these contrasts?	There are many contrasting themes in The Tempest: innocence/corruption, dreams/walking, static/motion, freedom/servitude, supernatural/natural, etc. An opening question is one which probes the central point in a work. It should have no set and limited answer, but should be reflected in several themes, actions, and characters. Opening Question: These contrasts in The Tempest are permeated by the conflict between good and evil. How does Prospero's magic produce and control that conflict and, therefore, these contrasts?	Using the questions which you wrote over the summer about line problems and difficulties in the action, discuss those areas of the play necessary to clarify the play. Prepare for a discussion on The Tempest in which you consider it as representative of the romantic mode. Your teacher will provide you with the questions. For homework, make a list of the contrasting themes and images that occur in The Tempest. For example, there is a conflict of youth and age in the generations and between the grotesqueness of Caliban and the beauty of Miranda. After a brief discussion come to a consensus on the 7-10 most important contrasts. Write these on a transparency or on the board to be used as a reference point for the seminar discussion based on the opening questions.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
16. understand the relationship between the physical theatre and the plays produced there.		Using at least two sources from the media center, locate the following information about the Globe Theatre: the physical lay-out of the theatre the provisions for costumes, props, and sets the types of audiences Within your small group, select a representative scene from The Tempest, and prepare an explanation on how it might have been presented in such a theatre. Present the explanation to the class.	Points to consider in presenting the scene explanation: 1. How could the different stage areas have been used? 2. To what audience levels do the various parts of the scene appeal? 3. What props, scenery, and costumes might have been used? 4. What lines in the scene gives a direct indication of how Shakespeare might have intended the scene to be staged? 5. In what ways may the physical design of the theatre affect the playwright as the play is created?
17. interpret a premodern script and translate one conception of it into the physical forms available in modern theatre.		Consider how a modern production of The Tempest might be staged whereby the central ideas of the play are not distorted, but in which a controlling directorial concept shapes and unifies the production. For example, one possible concept is to present the play as a kind of farewell statement from Shakespeare with Prospero costumed as Shakespeare and working as a combination playwright/magician. Produce your own "concept," and present in writing the plans for one scene that would occur in your production. You may include costume and scene design, plans for music and sound effects, and lighting plans. Be sure that all your physical designs are consistent with the concept you have chosen. Make the designs for classroom display. (S & S C 12.3)	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		ADDITIONAL ACTIVITY Music is an integral part of the atmosphere in The Tempest. In small groups, prepare a musical script keyed to the various characters and scenes of Act V. Select instrumental music rather than music with prescribed lyrics. Select music that enhances the mood conveyed through the imagery and action of the act. In your script, indicate the cue line for the beginning of the music and the cue line for the ending. Prepare a tape of the musical selections you plan to use. You may wish to present the scene to the rest of the class along with the taped music.	
18. compose an essay explaining the relationship between real and unreal elements in a work.		SUGGESTED PROCEDURE Reread the freewrite which you did at the beginning of the discussion on The Tempest. Cross out those ideas which you no longer accept. Circle all the words and phrases which deal with unrealistic or implausible elements in the work. For example, Caliban and Ariel are not the normal denizens of most of our worlds, and fortuitous shipwrecks may also strain our credulity. Meet very briefly within your small groups and share ideas on implausible and unrealistic elements. Brainstorm to add to what you have already identified in your freewrites.	Reference: 1978 AP Examination - Question 2 Choose one of the unrealistic or implausible elements from The Tempest, and explain how that event or character is related to the more realistic or plausible elements in the work. You may wish to consider themes and motives, relationships between characters, and relationships between characters and the natural world.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
19. review thesis statement, topic sentence, and unity.	Develop an evaluation sheet for critiquing or use I TM 3. Provide exemplary models of thesis statement unity and topic sentence.	Your teacher will give you a topic for a major writing assignment based on this preliminary work. Write the essay in multi-paragraph form with a thesis statement, topic sentences with clear controlling ideas, unified specifics and a conclusion. Prepare a readable rough draft. (S & S C 12.4) (S & S C 12.5) Divide into groups to read and suggest improvements in the rough drafts. As you read the essays written by the others in your group, fill out an evaluation sheet for each one. Make no comments directly on the rough draft; do place an asterisk at the end of each sentence which does not totally support the controlling idea, and in the right margin place an SP or P for every spelling or punctuation mistake in that line. After you have read several papers, consider what characteristic content a quality essay on this subject should have. For example, "clear identification of what is unrealistic and what is realistic" would be one such quality. As you continue reading, jot down other content characteristics you are able to identify.	I TM 3

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	You may wish to show the students some samples of the rubrics published by ETS. You may also wish to collect the rough drafts, determine a skill area to be taught, and teach that skill for incorporation in the revision. NOTE: Before beginning this section of the unit, assign an outside reading. A suggested list of choices is in the resource column.	As a large group, construct a list of characteristics that everyone agrees would be found in the best essays. This kind of guide is called a "rubric" and is used in marking the AP questions. Using the comments on the evaluation sheets, the rubric, and any new skill concept presented by your teacher, revise your rough draft and write a final draft.	"Grading the Advanced Placement Examination in English" Composition and Literature - these are available in new editions every two years. Suggested Outside Reading: Melville, Billy Budd Conrad, Victory Hemingway, The Old Man and the Sea Chaucer, "The Knight's Tale" and "Sir Gawain and the Green Knight" (anonymous) Shakespeare, As You Like It Shelley, Frankenstein Hawthorne, The House of the Seven Gables Bronte, Jane Eyre Defoe, Robinson Crusoe James, The Turn of the Screw Milton, Paradise Lost Cervantes, Don Quixote Forster, A Passage to India O'Neill, The Emperor Jones Williams, The Glass Menagerie Hudson, Green Mansions Scott, Ivanhoe Hugo, Hunchback of Notre Dame
		SUGGESTED PROCEDURE	
20. identify the characteristics of romanticism and of the Romantic Age.	Provide students with an English literature text such as Adventures in English Literature (Harcourt Brace) with introductory notes on the Romantic Age in literature.	Read and take notes on the introduction to the Romantic Age. Pay particular attention to the areas your teacher points out.	Guide questions for this reading: 1. What led up to the Romantic Age? 2. What were the characterics of the age? 3. What characterized the literature of the time? 4. Who were the major authors who wrote in this style?

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
21. distinguish between romance as a subject and romanticism as a style.	Introduce the students to the differences between romance as a subject and romanticism as a style by presenting a comparison of paintings. For romance as a subject you might use the illustrations of Arthur Rackham or the paintings of someone from the Neo-Classical period. For romanticism as a style, you might use a painting by Turner, Constable or Goya. The selection with romantic subjects should show both the impersonal, formal, idealized world of the hero as well as the quixotic world of fantasy. The examples of romanticism should show the use of free forms, the use of natural settings and subjects, and the more personal effect of the total painting.	Distinguish between romance as a subject and romanticism as a style. As you look at the paintings, list your impressions of and the characteristics of the two groups. Share your reactions with the class. Write a definition for "romance" (as you see it reflected in the paintings) and for "romanticism."	Music and Appreciation - Roger Kamien (McGraw-Hill) - contains information on painting, music, and literature of the Romantic Period National Gallery of Art
	Extend the students' concept of romanticism by using a comparison between the music of a classical composer such as Haydn or Mozart and that of a romantic composer such as Liszt or Mahler. Students should be able to define the differences in mood and in the use of repetitions in sound patterns. Some students may know the more technical differences between these pieces.	As you listen to the two pieces of music, one classical and the other romantic, list the words and phrases which characterize each one as well as those which capture your personal impressions of the music. Share your impressions with the rest of the class. Comment on the similarities which seem to connect romantic painting, music, and literature. Reconsider the definition of "romanticism" that you wrote after the painting exercise. Adjust your definition to include any new characteristics of romanticism that you now see.	
		SUGGESTED PROCEDURE	
22. identify some poetic devices on a pretest.	Lead a class discussion correcting the pretest.	Complete the pretest on poetic devices. As your teacher goes over the answers, note those devices which you missed.	I TM 4

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
23. identify and explain the use of allusion, metaphor, consonance, simile.	consonance - the repetition of a consonant sound within a group of words. In this example: "Thous hadst a voice whose sound was like the sea." allusion - a figure of speech making indirect mention of a historical or literary figure, event, or object. metaphor - an implied analogy which imaginatively, identifies on object with another. simile - a figure of speech in which the similarity between two objects is directly expressed, usually using like or as.	Read the poem your teacher gives you. Identify any poetic devices you know. Your teacher will explain additional devices. In your notes, keep a list of devices and definitions. Answer the guide questions presented by your teacher to understand how devices are used to enhance meaning.	For further activities and explanations of poetic devices see: Altick R., Lunsford A. Preface to Critical Reading, Sixth Edition, Holt, Rinehart, Winston, New York, New York Perrine, L. Sound and Sense, An Introduction to Poetry, Sixth Edition, Harcourt, Brace Jovanovich, Inc., New York, New York
24. identify and explain the use of the following poetic devices: symbol synedoche imagery assonance	symbol - something which is itself and yet stands for or suggests something else. synedoche - form of metaphor which in mentioning a part signifies the whole or the whole signifies the part (NOTE: You might want to introduce metonymy when discussion synedoche). imagery - a trope or figure of speech using special words to convey a meaning differing from the literal. assonance - similar vowel sounds in stressed syllables that end with different consonant sounds "boughs and down" "blackened, last, thrashing"		Guide questions for consonance: 1. How do Wordsworth's allusions to England's past help develop his comparison of England's past to its present? 2. Contrast the metaphor in line 2 to the simile in line 9. How do the differences between these two reflect the contrast between England's past and present? 3. What mood is created by the use of consonance in lines 9 and 10? Is this mood appropriate to Wordsworth's attitude toward Milton? Wordsworth, "London, 1802" in Adventures in English Literature or England in Literature.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
			Guide questions for symbol and synedoche: 1. How does the symbol affect the meaning of the poem? What is symbolized? 2. How does the synedoche affect the meaning of the poem? What picture does it conjure up? How would a different figure of speech alter the meaning? Shelley, "Ozymandias" England in Literature Adventures in English Literature Guide questions for assonance and imagery: 1. What mood is created by the assonance in the poem? How do the repeated vowel sounds help to convey this mood? 2. How does Coleridge use imagery to help the reader imagine Kubla Khan's world? "Kubla Khan" Adventures in English Literature England in Literature
		SUGGESTED PROCEDURE	
25. identify and explain the use of rhythmic patterns and rhyme scheme in a poem.	A method for scanning a line of poetry: 1. Write the line of poetry with all the syllables of the line separated.	Analyze the rhythmic patterns in the poem you just read according to the instructions your teacher gives you. How does this affect the meaning of the poem? What is the rhyme scheme of the poem?	For further information on scansion see: Perrine. Sound and Sense Example of scansion: In xan a du did Kub la Khan A state ly plea sure dome de cree

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	2. Locate all the polysyllabic words and place the accents on the requisite syllables. These accents are mandatory. If you cannot hear where the accent goes, look the word up in the dictionary. 3. Since verbs and nouns are the most important words in English, they are the next most likely words to receive accents. Place an accent mark over all the single syllable verbs and nouns. 4. Examine the line to see if a regular pattern is emerging. Read the line aloud exaggerating the accented words, and see if you can detect "the beat" in the line. Determine if the rhythm is basically disyllabic (iamb, trochee) or trisyllabic (anapest, dactyl). 5. Insert accents which would seem to regularize the rhythm avoiding as much as possible placing accents on unimportant words such as "of," "a," "the," etc. 6. Adjust any accents on verbs and nouns which do not appear to require emphasis. 7. Place a over all the syllables which do not receive an accent.		

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	8. After reading about the characteristics of different kinds of poetic feet, divide your line into feet, and label it: iambic, trochaic, etc. Indicate the rhythm pattern and the number of feet reflected as the second designation such as dimeter, tetrameter, etc.	SUGGESTED PROCEDURE	
26. apply knowledge of poetic devices.		In small groups, analyze the Romantic sonnet assigned. Duplicate your sonnet on a transparency. Highlight and label all of the poetic devices you can find, scan two of the lines and determine the type of rhythm, and label the rhyme.	Suggested Romantic sonnets: Wordsworth, "Composed Upon Westminster Bridge." Keats, "On First Looking Into Chapman's Homer." "When I Have Fears That I May Cease to Be." "Bright Star! Would I Were Steadfast As Thou Art."
	sonnet: a lyric poem of fourteen lines with predominant iambic pentameter rhythm.	Compare either "Composed Upon Westminster Bridge" or "On First Looking Into Chapman's Homer" with "When I Have Fears That I May Cease To Be" or "Bright Star! Would I Were Steadfast As Thou Art."	These may be found in: Adventures in English Literature and England in Literature.
27. distinguish the two types of sonnet.	The Petrarchan or Italian sonnet contains two parts, the octave and the sestet. The division between these parts is called a volta. The octave is the first eight lines of the sonnet. It has a regular rhyme scheme of abba abba. The octave generally presents the problems posed in the sonnet. The sestet is the last six lines of the sonnet. The rhyme scheme of the sestet may vary somewhat. Common schemes are cde, cde, or cdc, cdc. The sonnet generally presents the resolution to the problem posed in the octave.	In comparing these sonnets, answer your teacher's questions to determine sonnet forms. Read "On the Sonnet" by Keats. Discuss in large group - devices used - the points that Keats is making about the sonnet form and how he uses the poetic devices to make these points.	Ask the students: 1. What characteristics do these two sonnets share? Consider number of lines and rhythm pattern. 2. In what ways do they differ? Consider grammatical divisions of the lines into units of thought, and rhyme schemes. Provide information on the two sonnet forms. In Adventures In English Literature and England in Literature.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	The English, Elizabethan, or Shakespearean sonnet also is divided into two parts. The first part includes three quatrains. They follow an abab, cdcd, efef rhyme scheme. Generally, each quatrain examines a different aspect of the problem posed by the sonnet. The couplet, rhymed gg is often used as a summary to the sonnet or to provide an ironic twist.		
28. identify the characteristics of a ballad.	ballad - a narrative poem; uses the supernatural and themes of love and physical courage; makes only a superficial use of characterization and description; has a single incident developed through dialogue; may use incremental repetition and the ballad stanza form consisting of four lines, an abcd rhyme scheme, with the first and third lines as tetrameter and the second and fourth as trimeter.	SUGGESTED PROCEDURE Take notes on the ballad. Using "La Belle Dame Sans Merci" find the ways in which Keats has utilized the traditional form and the ways in which he has changed it. How is Keats' meaning enhanced by both his use and adaptation of the form?	Holman. Handbook to Literature Adventures in English Literature, Heritage Ed., contains "Rime of the Ancient Mariner" which can be used in this activity instead of the Keats' poem. England in Literature, Medallion Series
29. identify the characteristics of the ode.	ode - a complex lyric poem written in a dignified, formal style on some lofty or serious subject. terza rima - a three-line stanza form with a rime scheme of aba, bcb, cdc, ded, etc. - usual meter is iambic pentameter.	SUGGESTED PROCEDURE Discuss the meaning of "Ode to the West Wind" and "Ode on a Grecian Urn." Make a list of the technical and content similarities between the two poems. Compare your list with a definition of an "ode" taken from a literature handbook. Scan the first three stanzas of "Ode to the West Wind" and identify the rhyme scheme. Your teacher will give you a formal definition of this verse form, called "terza rima."	Holman. Handbook to Literature Adventures in English Literature England in Literature

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
30. identify characteristics of Spenserian stanza. 31. identify and explain purpose of poetic devices. 32. distinguish between romance and romanticism.	Spenserian stanza - 9 lines; first 8 are iambic pentameter, last line is iambic hexameter (called an Alexandrine which is used to wrap up, conclude) rhyme scheme: ababbcbcc NOTE: Give students characteristics of Spenserian stanza.	Read "The Eve of St. Agnes" - note the use of the Spenserian, stanza - identify all of the poetic devices you can find. In a large group discussion, discuss the way in which these devices are used to contribute to the meaning of the poem. Consider: form of poem, author's purpose, content of poem. This is a romance written in the Romantic Age. Your teacher will head two columns on the board - one for romance, one for romanticism. In a large group discussion, sort, and help your teacher chart appropriately the elements of romance from the elements of romanticism in the poem. Rework your earlier definition.	Keats. "The Eve of St. Agnes" England in Literature Adventures in English Literature
		SUGGESTED PROCEDURE	
33. explicate a poem.	HOW TO DEVELOP AN EXPLICATION STEP #1 Tell what occurs. Look for the following: stanza division, punctuation, placement of words, framing, verse forms, repetition, alliteration, rhyme, rhyme scheme, rhythm, meter, title, metaphor, verbs, images, sentence pattern, type and/or length.	In a large group discussion develop a step by step procedure for analyzing a poem. Your teacher will give you a poem you've never seen before. Analyze how the poetic devices develop Keats' attitude toward autumn. Hand it in. (S & S L 12.6) (S & S C 12.4) (S & S C 12.5)	For additional information on explicating poetry: Poetry Unfolding (kit) Altic, R. Lynsford, A. Preface to Critical Reading, Chapter I Suggested poem for explication: Keats. "To Autumn"

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OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	STEP #2 Look for patterns and relationships in what occurs. symmetry/asymmetry/unity, ABA, etc. STEP #3 Paraphrase the poet/writer (i.e. restate in your own words the literal meaning). STEP #4 Formulate a thesis about what poet is saying and how she has gone about saying it. STEP #5 Explain how what occurs clarifies, enlarges, or adds to the literal meaning. a) always base your assertions on particular features in the poem or prose passage b account for as many features as possible (i.e. be complete) but do not force connections where none exist c) clarify a meaning or meanings in the poem rather than the meaning NOTE: Use above procedure to help students in formulating their list of steps for an explication.		

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
34. write high level multiple choice questions	stem - the question, the base distractor - item which is close to the correct answer NOTE: After students have studied AP questions, introduce parallelism by pointing out parallel construction of distractors. NOTE: continue this process until all students have answered all stems.	SUGGESTED PROCEDURE Study sample AP multiple choice questions given to you. Look carefully at types of concepts tested, phrasing of stem, phrasing of distractors. Individually produce a "stem" for the poem "To Autumn." Write your stem at the top of a piece of notebook paper. Pass your paper to your neighbor. You will receive a paper from your other neighbor. Write your response to his stem at the bottom of your neighbor's paper and fold the paper up. Pass this to your other neighbor who will write his response and fold the paper up, etc. Get into a small group. Your teacher will give you several stems and responses. Cut apart the different responses. Categorize similar responses i.e. one group of right answers; other groups which are similar in how they are wrong. Compose a multiple choice question for each stem, consisting of a stem, 4 distractors and one correct answer. You may reword student responses or stems to make them clearer.	Example multiple choice questions: In context, which of the following best defines the phrase "apprehend and consider" (line 13)? a. understand and examine b. experience and respect c. appreciate and believe d. seize and accept e. fear and ponder

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	NOTE: duplicate multiple choice questions - one copy per student.	Write your multiple choice questions on a ditto. Answer multiple choice questions given to you by your teacher. In a large group, critique the multiple choice questions the class has constructed.	
		SUGGESTED PROCEDURE	
35. recognize how language conveys mood.	A suggested passage is from the very beginning of the book. Use the paragraph where "wuthering" is defined and the paragraph that follows.	Read the paragraphs designated by your teacher. Write a one sentence description of the mood developed by that passage. List all words from the passage that create that mood.	Altick, R., Lunsford, A. A Preface to Critical Reading, Chapter I
36. understand how an author's use of dialect contributes to a work.	A suggested passage is in Chapter 33 beginning with "It's noon, Nelly!"	Read the passage spoken by Joseph that your teacher designated. "Translate" this passage into non-dialect. Answer why Bronte chose to use dialect. Consider the differences between the original and your translation.	
37. discern the changing characteristics of the romantic hero.	NOTE: Be certain students see how the complexity of the hero has increased far beyond the relatively one-dimensional medieval hero. Include how the definition of superior has changed. For example: a. The medieval hero was superior in all things. b. Other heroes are only superior in some ways, e.g. Prospero. c. Some heroes are not superior but are viewed that way by others, e.g. Dimmesdale in The Scarlet Letter. d. Some heroes are only superior in terms that they define, e.g. the Byronic hero and Heathcliff.	In a class discussion determine the characteristics of the romantic hero you have encountered in your reading. Determine how these characteristics have evolved by comparing your lists.	Ask the class and list responses on board: 1. Describe the medieval hero, the heroes in The Tempest, the Byronic hero, Heathcliff, and 2. Which heroes have more complex personalities? 3. In what ways are they more complex? 4. The romantic hero is generally considered as superior. In what ways are the heroes you have considered superior?

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
38. understand the relationships among the characters in the novel.		Construct family trees for the characters in Wuthering Heights beginning with Mr. and Mrs. Earnshaw and Mr. and Mrs. Linton.	Bronte E., Wuthering Heights, The New American Library, 1633 Broadway, N.Y., N.Y., 10019, 1959
		SUGGESTED PROCEDURE	
39. chart the differences between the two opposing worlds in the novel as represented by Heathcliff and Edgar Linton.	Be certain that the students cover the idea that Heathcliff represents the wild and nature whereas Edgar represents the civilized and society.	Develop a chart contrasting Heathcliff and Edgar. Consider where they live, their coloring, and what they represent. Do this in a class discussion with your teacher and answer the questions provided by your teacher.	
40. realize that Catherine's two loves represent the two sides of Catherine'e personality.	A sample is: Edgar — Heathcliff Thrushcross Grange — Wuthering Heights light — dark refined — rugged society — nature civilized — wild reasonable — emotional good — evil The students should realize that Catherine is represented by both sides or the line in the middle. These represent the two sides of Catherine's personality.		Ask: 1. Where would you put good and evil in the chart? 2. Which part of the chart represents Catherine? 3. What does this tell us about Catherine's conflict in the novel?
		SUGGESTED PROCEDURE	
41. understand how an author guides a reader's response to a character. 42. explain the concept of love in Wuthering Heights.		Freewrite which character, Heathcliff or Edgar, you like better and why. Share your freewrite with the class. As a class, decide which character Bronte intended you to like. What does this say about her view and purpose?	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		Write your personal definition of love. Now write a definition of love and cite supporting passages for a) Edgar, b) Heathcliff, c) Catherine Earnshaw Linton, d) Cathy (Catherine Linton Heathcliff). Answer which definition is the closest to your own? Which is the most unconventional and why? How does this concept of love differ from the medieval concept of love?	
43. realize the purpose of the supernatural in romance.	The students should see the connection between the "unnatural" love/obsession of Heathercliff for Catherine and the unnatural (supernatural) in the novel.	SUGGESTED PROCEDURE Identify instances of the supernatural in Wuthering Heights. Whose love do these instances concern and why?	
44. understand how plot structure relates to theme.	For the purposes of the discussion, consider the novel in two parts: 1. from the beginning to Catherine's death and 2. from Catherine's death to the end. Essentially, this is the Heathcliff-Catherine-Edgar love story and the Cathy-Linton-Hareton story.	SUGGESTED PROCEDURE In a class discussion consider the two major love stories in the work by responding to the questions posed by your teacher. State the novel's theme and show how the plot develops it.	1. Compare Heathcliff and Catherine's relationship to Cathy and Hareton's relationship. a) In what ways are the characters the same? b) In what ways are the situations similar? c) What is different about Catherine's initial reaction to Heathcliff from Cathy's initial reaction to Hareton?

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
			d) What causes Catherine's rejection of Heathcliff when she marries Edgar as compared to what causes Cathy's eventual acceptance of Hareton? 2. Why are Cathy and Hareton able to realize the happiness that eluded Heathcliff and Catherine? 3. Why do you think Bronte included the love story of Cathy and Hareton? 4. How does Bronte use the two parts of the plot to develop her theme?
45. demonstrate an understanding of the impact of setting on plot and character.	The students are to see how the isolated setting allows for these four situations (a-d) to exist where they would not be tolerated by "civilization." The environment of the moors allows Heathcliff and Hindley greater latitude to commit inhumane and illegal deeds because of the lack of societal controls. By placing these characters in a well-populated area, the students will see that society would intervene and prevent these situations (a-d) from occurring. Unlike the previous activity where the setting allowed for greater options for certain characters, this activity is designed to show how the setting limits the options of other characters. The students should realize that most of the futures they write will not be feasible in this setting. The futures Bronte presents are far from ideal, but given the setting, the characters had little option.	SUGGESTED PROCEDURE Choose: a) the scene of Cathy and Nelly's imprisonment at Wuthering Heights b) Heathcliff's torment of Hindley c) Hindley's actions toward Heathcliff after Mr. Earnshaw's death d) Heathcliff's actions toward Hareton after Hindley's death. Rewrite the situation you have chosen by placing the characters in a well-populated area. Determine what will have to be different by the very fact that there are more people around. Now select one of the four situations given to you by your teacher. Describe a future for the character involved that is better than that in the book.	The characters and situations are: a) Isabella just before her marriage to Heathcliff b) Catherine Earnshaw as she decides whether or not to marry Edgar Linton c) Catherine Linton at the time of her marriage to Linton Heathcliff d) Hareton immediately following his father's death After each description is read, ask the class if that future is feasible. They are to consider how realistic it is considering the physical setting of Wuthering the story takes place.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		Read your description of the character's future to the class and they will respond to it according to your teacher's questions.	
		SUGGESTED PROCEDURE	
46. explain the relationship between setting and theme.	This assignment will be done in the style of an AP free-response question using Wuthering Heights as the example. This will be a timed writing of 35 minutes duration.	You will be completing a 35 minute timed writing on a topic given by your teacher.	The writing topic is: Explain how the setting of Wuthering Heights contributes to the theme of the novel.
	Before the timing starts, help the students learn how to approach a question of this type. Put the question on a ditto or on the overhead. In a brief discussion, students should see that the key elements of the question are: a) explain (which determines the form of their responses), b) setting, c) contributes, and d) theme. Prompt: The instructions and question to which the students are to respond.	Before writing, in a class discussion, determine exactly what the question asks you to do by circling the key words in the prompt. This will help you to be certain that you cover all of the question but do not cover something other than what is asked. Now begin writing for 35 minutes and hand in.	
		SUGGESTED PROCEDURE	
47. understand the use of a rubric in grading.	Before returning these papers, help the students to understand AP scoring procedures by developing a short rubric that lists what the best papers should contain. After they compare their papers to the rubric, discuss any things they have learned about timed writings.	Before you look at you graded paper, in a class discussion, develop a list of what the best papers should contain. When you get your paper back, see how your paper compares to this list. Contribute your ideas to a class discussion of what the class has learned about responding to timed writings. Consider suggestions for improved responses.	NOTE: An additional timed writing for this unit is I TM 5

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
48. write an extended definition of romance.	This assignment will be a multi-paragraph comparative analysis. Review the methods of development for comparison/contrast. The prewriting activity will involve The Tempest and Wuthering Heights. The student's eassay will compare/contrast one of these works with the work the student has read for outside reading. In listing characteristics of a romance include the following: love, a quest, the supernatural, utopia (idealized or stylized setting), adventure, and a superior hero. NOTE: When discussing the completed chart, you might introduce the term "gothic romance." Stress to students that their papers must show a range. Therefore, their choice of using Wuthering Heights or The Tempest should be determined by which will help show a greater range.	Complete the chart given to you by your teacher. Review the characteristics of a romance. Next, write how that characteristic is or is not present in The Tempest and Wuthering Heights. Looking at your completed chart, in a class discussion, consider how the mode of romance has changed through the centuries. Complete the last column of the chart for your outside reading. Again, consider how romance has evolved. Use your completed chart to develop a definition of romance which includes this evolution. Write a thesis statement for the writing assignment that incorporates this definition with your independent reading and either Wuthering Heights or The Tempest. Develop this thesis into a multi-paragraph composition for the assignment your teacher has given you. (S & S C 12.4) (S & S C 12.5)	I TM 6 Holman. A Handbook to Literature, pp. 204-205 Assignment: Write an extended definition of romance as a mode supported with details from two works that show a range in the treatment.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	When the students have completed the rough draft, break them into revision groups of four.	When you have completed your rough draft, meet with your revision group. Take turns reading your papers to the group. Rotate the following roles: 1. read 2. summarize what has been read (this will help the reader see if his central point is clear) 3. ask questions about what has been read or ask for additional information 4. state what is good about the paper and make suggestions for improvement Write a second draft by taking into account the suggestions of your group. Write a final draft and hand in. When this is returned, place it in your writing folder.	
		ADDITIONAL ACTIVITIES	
49. write a narrative placing the elements of romance in a futuristic setting.		Using one or several of the elements of romance such as the intrusion of the darker side, the quest, a utopian ideal or a superior hero, predict the ideals that might be held by the Marylander of 2085. (S & S C 12.3) Using the passage from "The Knight's Tale" as a model, write an imitation in which the hero is transposed into the 21st century.	I TM 7

Unit: TRAGEDY

CONTENT EMPHASES	INTERPRETING	COMPOSING	LANGUAGE
By the end of a given series of activities, students should demonstrate an understanding of the following concepts: - Tragedy as a literary mode is a specialized concept as opposed to the generally held view of tragedy as calamity. - Aristotle describes the tragic hero as someone of great reputation and virtue who falls because of an error. - Subsequent tragic heroes are variations of Aristotle's model. - Aristotelian, Shakespearean, and modern tragedy differ also in genre, in complexity of structure and development, and in language.	- locate examples of dramatic irony and irony of situation and explain their effect. - determine the role of fate vs. free will in classical and modern tragedies. - analyze the structure of Sophoclean and Shakespearean tragedies. - explain why a newspaper account of a calamity is or is not an example of tragedy in the literary sense. - determine the function of secondary characters. - trace the psychological development of a tragic hero through a series of soliloquies. - explain conventions of Greek and Elizabethan drama. - understand that Greek plays were produced for a particular kind of theatre. - define imagery and explain why it is used. - state a relationship between imagery and theme.	- develop a critical essay relating a general literary concept to a modern or classical tragedy (AP general essay). - summarize or paraphrase a complex or obscure passage. - describe how a particular character fits and/or violates Aristotle's definition of a tragic hero. - write an interior monolog revealing the thought process that leads a character to a decision. - compare and contrast a modern tragic hero with a classical or Shakespearean one.	- locate and explain examples of verbal irony and allusion - determine differences in diction and syntax in passage from classical and modern works. - rewrite a short passage from a particular work into the style of another period. Basic Text: Oedipus Rex by Sophocles Supplementary Texts: Hamlet by Shakespeare

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OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
The students will be able to: 1. form a personal definition of tragedy.	Tragedy is a literary mode whose dramatic definition was form by Aristotle in his Poetics. In drama, tragedy recounts the events in the life of an important person whose life ends unhappily. Traditionally, the purpose of a tragedy arose catharsis in the audience.. Early discussion of tragedy may include current event topics, personal experiences as well as characters from books or television.	SUGGESTED PROCEDURE Freewrite on your concept of tragedy for 5-6 minutes. Circle key words that illustrate what tragedy is. Share your responses with the teacher while he "maps" them on the board. Examine the responses on the board for classification; group and label them. Select one idea to expand in a freewrite. Form groups of four to share responses. Select a paper that best represents the group's concept of tragedy. Share selections with the entire class. Summarize key words and phrases on a class chart or ditto. File freewritings into composition folder. ALTERNATE ACTIVITY Collect various examples from the media that illustrate tragedy. Explain the criteria that you used to select these examples. Compare your definition of tragedy. Share this definition with the class to decide what common concepts are present. File the definitions into your composition folder for future reference.	Rico, Gabriele. Writing the Natural Way, J.P. Tarcher, Inc., 9110 Sunset Blvd., Los Angeles, CA 90069, Chapter 2

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
2. distinguish between the physical theatre and the parts of the play.	Before reading Oedipus Rex, familiarize students with the context in which Greek plays were performed. Supply students with terminology they will encounter regarding the structural components of the play: prologue - an introductory passage creating tone, introducing character, the providing background. chorus - spoken monologue or dialogue offering interact comments. ode - segment of choral speech. strophe - first movement in a play, its response the antistrophe. Several sets form an episode. Additionally, students should know the plot of the play, usually myths, was well known to the audience. The plays were religious celebrations in Athens to Dionysus.	Take notes on a teacher-prepared lecture on the structural components of a play. Research theatrical terms that originated from the physical Greek stage and trace their use in modern times. Some might include: orchestra, theatron, tragoedia, parados, chorus, skene, exodus. Present the information to the class.	Tanner, F.A., Basic Drama Projects, Caston/Clark Publishers, Idaho Drama/Tragedy kit, The Center for Humanities, Guidance Associates, Communications Park, Box 3000, Mount Kisco, New York, 10549
		SUGGESTED PROCEDURE	
3. recall the basic plot of Oedipus Rex.		Read Oedipus Rex, and use the guide questions as guide to your reading.	Sophocles Oedipus Rex, Paul Roche translator, New American Library, New York, NY, 1958

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
4. determine role of fate and free will in classic tragedy. 5. determine difference in syntax and diction in passages from classical and Rennaisance works. 6. compare a modern tragic hero with a Classical one.	Possible questions to be considered by the students: 1. What is the role of fate and free will in Oedipus Rex? 2. What causes Oedipus' downfall? Is he a tragic hero? 3. Is his downfall justified? 4. What is unrealistic about Oedipus' conversation with Creon? Why is this unrealistic action necessary? 5. What are the ironies in Oedipus' opening speech? NOTE: Refer to II TM 1 "Guide Questions in Oedipus"	SUGGESTED PROCEDURE Prepare for participation in a seminar. Divide into groups of four or five to brainstorm a list of possible questions and ideas on the role of fate and free well. Check list of questions to see if they represent high levels of thought and understanding. Evaluate and revise your suggested question list. Share the completed question list with all participants. Designate leaders for the seminars. Prepare a list of quotations, ideas, specific details that will support any ideas that will be presented during the seminar. Share responses to guide questions with the rest of the class. Locate key words that reveal how the playwright develops setting and character in Oedipus. Use them later to compare with Shakespeare's language. Discuss the Greek view of fate and free will as shown through a Sophoclean play and contrast it to a modern view. Contrast Oedipus with Willy Lohman in Death of a Salesman. Speculate which qualities may be found in a tragic hero 2100 A.D.	Sophocles, Oedipus Rex, Paul Roche translater, New American Library, New York Altick R., Lunsford R. Preface to Critical Reading, Holt Rinehart, and Winston, New York, 1984

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCDURE	
7. evaluate a critic's interpretation of the drama.	The following serve as examples of scholarly interpretations of Oedipus. Oedipus deals with the struggle of man for knowledge. Oedipus is a tragic hero according to Aristotle's conception as enunciated in the Poetics. NOTE: For additional examples, refer to Barron, pp. 155-157.	1. Read carefully each of the following scholarly interpretations of Oedipus. 2. Prove with evidence from the play whether such an interpretation held by the critic is sound.	
		SUGGESTED PROCEUDRE	
8. locate examples of irony in Oedipus Rex.	Review the three types of irony; verbal, dramatic, situational and the ironic devices of hyperbole understatement and sarcasm.	Locate examples of ironies that are contained in Oedipus' final speech in the prologue and from his opening speech in the First Episode. Classify the type of irony for each example. Explain the effect of each example of irony on the work as a whole.	Holman, A Handbook to Literature
		SUGGESTED PROCEDURE	
9. assess understanding of Greek tragedy as a literary mode. 10. demonstrate understanding of Aristotle's concepts on tragic hero, and structure.	Aristotle's Poetics formed the basis of criticism in tragedy. His criteria was developed through observation of plays by such playrights as Sophocles, Aeschylus, Euripides. Use the Poetics or a summary of its core ideas to familiarize students with the ideas of hamartia, catharsis, unity of time, place and action, tragic hero, and imitation of action.	Discuss the Poetics using the guide questions: Examine Oediupus Rex using the Poetics as criteria.	Guide Questions: 1. Define tragedy. 2. What are the elements and why are they ranked? 3. What is dramatic irony? disclosure? 4. What is unity in dramatic structure? 5. Define tragic hero. 6. Do you think Aristotle's criteria for tragedy have as much validity today as they did for the Greeks?

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
11. determine the function of secondary character and explain in what ways he contributes to the plot.		SUGGESTED PROCEDURE Choose a minor character. Pretend you have been assigned to interview this character in order to find more out about him. What questions would provide information about his background, personality, ambitions, opinions, etc.? With a partner conduct a hypothetical interview with one student role playing the character, one the interviewer. Be consistent with the play. Using the information developed in the interview write a character sketch. Evaluate the character sketch for consistency with the original minor role. ADDITIONAL ACTIVITY Expand a minor character by writing out what he might have been thinking. Compose a verse, article, banner, political cartoon, etc. that might appear in an Athenean newspaper or television.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	Discusss the answers within groups or with the entire class.	II TM 3 - Guide questions: Hamlet	
		SUGGESTED PROCEDURE	
14. analyze the structure of a Shakespearean tragedy.	Refer to Freytag's Pyramid to determine the plot of the play.	Use a pyramid to identify the plot structure of Hamlet. Defend your designations to describe the different sections of the plot, i.e. exposition, rising action, climax, turning point, falling action, and catastrophe. (S & S L 12.1)	
		SUGGESTED PROCEDURE	
15. trace the development of Hamlet's character through his soliloquies.		Reread the six soliloquies. Analyze each soliloquy to see how Shakespeare reveals Hamlet's character. Place significant information regarding his character on a chart. From the major findings, make inferences about his character development. Restate in your words the "To be or not to be" soliloquy.	
	Examples might be taken from the following: "Tomorrow, and tomorrow, and tomorrow" (Macbeth V, 5) Polonius' advice to Laertes "To be or not to be" (Hamlet)	Choose one of the soliloquies from the play and paraphrase them into colloquial English. Deliver the version in suitable fashion.	
		ADDITIONAL ACTIVITIES	
		Give an oral interpretation of one of the famous soliloquies or significant lines in the original Elizabethan English. Rewrite a short passage from a Shakespearean play into modern or contemporary prose. (S & S C 12.2)	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
12. demonstrate understanding of Aristotle's model of tragedy.		Re-examine the personal definition formulated from the articles collected in the introductory activity. Identify which come closest to fitting Aristotle's definition of tragedy and the tragic hero. Defend your choice. Select a previously studied work, such as Death of a Salesman and show how it does or does not fit Aristotle's definition.	
		SUGGESTED PROCEDURE	
13. demonstrate understanding of the play by answering guide questions.	NOTE: A complete list of questions should arise during the study of the play. NOTE: Additional questions for the teacher to consider can be found on II TM3.	To demonstrate your understanding of the major ideas in Hamlet, divide into groups and arrive at answers to the guide questions.	Guide questions: 1. Why does Hamlet delay? 2. Why does Hamlet put on an "antic disposition?" 3. When does he have it on and when does he have it off? 4. Why does he have a play "like the murder of my father" acted before Claudius? 5. Why does he take Horatio into his confidence while rejecting Rosencrantz and Guildenstern? 6. Why is it that he does not kill Claudius at prayer? 7. How is it that he can kill Polonius a few minutes after he could or would not kill the King? 8. Does he suspect that the fencing match with Laertes is really a trap? If so, why does he accept the challenge?

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
16. demonstrate how Hamlet exemplifies Aristotle's definition of a tragic hero.	NOTE: Refer to II TM 2 of this guide.	Review Aristotle's definition of a tragic hero. Determine how Hamlet fits or violates Aristotle's definition. Compose an essay in which you explain how Hamlet either fits or violates Aristotle's definition.	
17. identify the purpose of secondary characters in Hamlet and demonstrate how their presence contributes to the foils.	SECONDARY CHARACTERS The Ghost Elder Hamlet and Claudius as foils Hamlet and Laertes as foils Hamlet and Horantio as foils Hamlet and Fortinbras as foils Hamlet and Rosencrantz and Guildenstern Polonius as comic relief The Gravedigger as comic relief NOTE: The essay may be used as a timed writing.	Select two characters in Hamlet who serve as foils. Consider their roles and their effect on the play.	
		SUGGESTED PROCEDURE	
18. determine major themes that exist in Hamlet.	Major Themes: - appearance vs. reality - motif of friendship: Hamlet and Horatio - revence - "Something is rotten in the state of Denmark" - action vs. words - evil creates evil - "By indirections find direction out." (group work)	In small groups decide on major themes of Hamlet and find evidence to support your choices. Compose a multi-paragraph theme with a well-defined thesis to illustrate theme. Select images and see how they make vivid a speech or statement and how they are related to the theme of the speech or statement and how they are related to the themes and characters of the play.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
19. identify allusion and irony as determinants of tone.	Allusion should be regarded as symbols or metaphors or both. Additional exercises should be supplied if needed.	Complete the allusion exercise in Preface to Critical Reading. Locate other examples and explain how it is a determinant of tone. (S & S L 12.3) Locate the allusions and explain their effect on the meaning of the line or passage.	Bartel, Methors and Symbols: Forays into Language, NCTE, 1111 Kenyon Road, Urbana, Illinois 61801, 1983 Altick, R., Lunsford, A., Preface to Critical Reading Roberts, Marcia. Reading Shakespeare, Harcourt, Brace Jovanovich, New York, 1968, pp.18-35
	Allusions are found in the following speeches: "So excellent a king, that was, to this, Hyperion to a satyr." (I, ii, 139 & 140) "Like Niobe all tears..." (i, ii, 149) "...but no more like my father Than I to Hercules." (I, ii, 153) "As hardy as the Nemean lion's nerve." (I, iv, 83) "I find thee apt,/And duller shouldst thou be than the fat week/That roots itself in ease on Lethe wharf." (I, v, 32-34) "Seneca cannot be too heavy --- nor Plautus too light." (II, ii, 379) "Twas Aeneas' tale to Dido, and thereabout of it especially/where he speaks of Priam's slaughter." (II, ii, 422 & 423)	Additional Activities: Hamlet 1. Listen to the first thirteen lines of Hamlet to see how much a skillful playwright can stimulate our imagination by words alone. After a reading of the lines, list the details that Shakespeare accomplishes in fewer than 75 words -- the audience learns the when and where, and something of the what of the play. Copy the thirteen opening lines of a modern play and tell what you learn about the when, where, and what of this play. Share your findings with members of the class.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	"The rugged Pyrrhus, like the Hyrcanian beast." (II, ii, 425) "I would have such a/fellow whipped for o'erdoing Termagant --- it out- Herods Herod." (III, ii, 12 & 13) "... Phoebus' cart gone round Neptune;s salt wash and Tellus' orbed ground..." (III, ii, 142) As students complete a close reading of Hamlet, assign MacBeth for independent study. Assess students understanding of irony, allusion, tragedy, plot pyramid, theme, role of secondary characters, foils, and theme through a test on their independent study of MacBeth.	2. If we view Hamlet as the story of a young man facing some of the problems of growing up, Hamlet, the protagonist, encounters four problems of an adult world: 1) the reality and permanence of evil 2) that people are not necessarily what they seem 3) the problem of contamination 4) the problem of death Cite specific references from the play that develop and support these tragic problems that Hamlet has to face. Choose one of the following themes and cite where it is first introduced in Hamlet. Trace this theme through the dramatic structure of the play. guilt, death, evil contamination, revenge Compose an essay that shows how Hamlet proved himself "most royal." Discuss whether or not Hamlet is best presented today on a modern stage or on a reproduction of an Elizabethan stage. Investigate Shakespeare's use of parallels and contrasts (foils) to show aspects of Hamlet's personality.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		Hamlet's growing up consists of his awareness of the existence of evil, of the contrast between semblance and fact, of guilt, and of death. To what extent is this growth in awareness the result of Hamlet's character and its capacity for development? To what extent does it seem to be the result of external circumstances and events. Seminar question: What constitutes evil in Hamlet's world?	
		SUGGESTED PROCEDURE	
20. read independently and critically to ascertain the role of specific elements in a novel.	Note: The following activities deal with a novel as an aspect of tragedy.	Select and read one of these novels by Thomas Hardy: The Return of the Native Tess of the D'Urbervilles Far From the Madding Crowd Jude the Obscure The Major of Casterbridge As you read take notes in response to these questions. Be able to cite specific passages to support your answers. Find examples of the descriptions of setting that create a mood for the things that occur there. Explain how the names of certain characters in the novel are a reflection of the character's nature. Is the image of woman as presented by Hardy one that is acceptable to the "modern" woman? Defend your answer.	Altick, R., Lunsford A. Preface to Critical Reading

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		What is the role of references to the past in your novel? Identify and explain the use of symbolism. (S & S L 12.3) Identify the recurring events. What thematic strands do these events underscore? Identify at least 3 groups of repeated images. Explain how these image patterns enhance the themes of the work. (S & S L 12.3) What conventions of Aristotelian tragedy are present in your book? In your small group, develop a written group answer to each item above. Be certain that your answers are well defended and supported by specified citations.	
21. determine the role of fate vs. free will in modern and classical tragedy.	This will be a full class seminar discussion. The opening question will be: Consider both Oedipus and the Hardy novel which you read; what is similar and dissimilar about the way fate and free will shpae the final destinies of the characters?	SUGGESTED PROCEDURE Participate in a seminar discussion on the opening question supplied by your teacher.	
22. demonstrate an understanding of the factors that determine a character's decision.		SUGGESTED ACTIVITY Freewrite explaining an important decision that you have made and how you made it.	Holman C., Handbook to Literature, p. 232.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	An interior monolog records the interior emotional experiences of a character.	Assuming the persona of a main character in your novel, write an interior monologue in which he makes the crucial decision that the reader knows will eventually lea to his downfall. Isolate the steps in reaching the decision. Compare and contrast your process with the characters.	
23. compose a critical paper of literary analysis of the novels of one major auther, using primary and secondary sources.	Note: provide the reference you prefer for background on the process of research and documentation (if appropriate). Research Papers is recommended.		Coyle, William, Research Papers, Odyssey Press, Inc., 1976. II TM 4
	Use previous AP questions for evaluation.	Timed Writings - Explain both how and why the full presentation of the character makes the audience react more sympathetically than we otherwise might. - Explain how a scene contributes to the meaning of the complete work. - Analyze the nature of the character's villainy and show how it enhances meaning in the work.	II TM 5
24. assess the development of tragedy as a mode in literature.	purpose of tragedy - to arouse the emotions of pity and fear, producing in the audience a catharsis of these emotions plot - "the soul of tragedy"	SUGGESTED PROCEDURE Using the seminar approach, compare/contrast the characteristic features of tragedy from Aristotle to modern writers.	Holman, Handbook to Literature, pp. 445-447.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	protagonist - must be better than ordinary people, and must be brought from happiness to misery catastrophe - unhappy ending tragic hero - what constitutes significance for the hero is answered in each age by the concept of significance or importance held by that age Note: For further reference, see Holman reference, especially for unities.	- using the seminar approach, discuss each of the following concepts introduced in Aristotle's Poetics: tragic hero, elements of tragedy, hamartia, unity, plot, purpose. - show what is important to the hero is what is a reflection of his society. (S & L 12.5)	
25. recognize tragedy as a literary mode by contrasting their personal definitions with that formed from their headings.		SUGGESTED PROCEDURE Pull from your composition folder the prewriting activity that you wrote at the beginning of this unit, i.e. your definition of tragedy. Compare/contrast your definition of tragedy with those of the writers studied in this unit. Explain why a straight news account of a calamity is or is not an example of tragedy in the literary sense.	
26. evaluate several protagonists to determine how they confirm or conflict with characteristics of the tragic hero.	Provide/develop characteristics of a tragic hero and place on far left column of chart. Assign a protagonist at the top of each column of the chart.	SUGGESTED PROCEDURE Read each of the characteristics of a tragic hero provided in the left-hand column of the chart. Think carefully about each of the protagonists listed at the top of the chart. Cite specific passages from literature which supports/refutes the characteristics in the left column.	11 TM 6

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OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
27. assess as a mode.		Generalize from the passages cited attributes about each character. Compare/contrast each character and evaluate them with regard to the characteristics of a tragic hero. (S & S L 12.5) ADDITIONAL ACTIVITY Individually read the definitions of tragedy and then choose a writer of tragedy that is associated with each statement. In small groups, present reasons why you made your choices.	Chart on tragic hero ADDITIONAL ACTIVITY Generate a list of contemporary people and examine how they do/do not fit the definition at the far left column of II TM 6. II TM 7

Unit: SATIRE

CONTENT EMPHASES	INTERPRETING	COMPOSING	LANGUAGE
- Satire blends a critical attitude with humor and wit to bring about change. - Satire is frequently rooted the temporal and therby found in shorter, contemporary pieces. - Satire ranges from good humored criticism to bitter contempt as determined by an author's attitude toward subject, audience, and purpose. - Satirists use a variety of devices - sarcasm, parody, invective, irony, innuendo. - Satire targets particular individuals, human foibles, society.	- from a selection of satiric and persuasive works contrast: intended audience, purpose, attitude. - differentiate satiric literature from others. - analyze a work to determine its degree of satire. - review the effect of verbal, situational and dramatic irony. - detect satiric tone through diction. - review and analyze the content and structure of a satiric essay.	- compose an original satire. - describe how images are used to develop satire. - compose a satirical attack on an individual using humor.	- identify and use figures of speech to convey irony. - identify dictions that contribute to writer's style. - identify satirical technique to develop satire. - use humor to persuade.

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Unit: SATIRE			Page S2
OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
The students sould be able to:		SUGGESTED PROCEDURE	
1. assess the student's ability to perceive satire.	NOTE: Use this free response question (III TM 1) to introduce the unit on satire. Present the question in such a way that students are unaware that this is a part of satire unit. This will enable the teacher to determine the students' ability to perceive the satirical mode. Use this response as a diagnostic theme and discuss the results at an appropriate time during the unit.	Respond to the 1978 AP timed writing.	III TM 1 Free Response 1978 AP Question
		SUGGESTED PROCEDURE	
2. recognize satire in the everyday world.	Use the student display as an initiatory discussion of satire in the following manner: Define satire as a blend of humor and irony whose purpose is to bring about change. Ask students to select, from all of the displays, the ones that are examples of satire. Further discussion might center upon which satires seem to be done in the spirit of good-natured fun and which appear to be bitter mockery. Show part one of the sound filmstrip "What is Satire?" After showing the filmstrip, ask questions such as the following: What is the purpose of satire? What are some of the forms of satire? What are some of the targets of satire? What are the moods of satire?	- Collect examples of posters, bumper stickers, graffiti that seem eye catching thoughtful or interesting. - Choose your favorite and recreate it for classroom display.	"What is Satire?" Center for the Humanities, Mt. Kisko, New York 10549.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
4. collect examples of satire that illustrate satiric devices.	Provide a brief definition of satiric devices. Supplement those below using A Handbook to Literature, C. Hugh Holman. Parody - a serious composition burlesquing an original piece of work or its author. Parody of an original work may be indirect praise; however, it often reflects personal antagonism of the paradist when the subject matter is directed against the author. An example is found in Preface to Critical Reading, pages 38-39.	- Collect examples of satire irony that illustrate the following: a. harsh abusive language directed against a cause or person b. an insinuation with harmful connotations c. humorous imitation of a serious work d. harsh verbal criticism in the guise of praise e. light critism contrasting what is stated and what is meant	Holman, C. Hugh, A Handbook to Literature. Bobbs-Merril Educational Publishing, Indianapolis, 1981. Altick, R., Preface to Critical Reading. Chapter 3.
5. recognize the range of satire from good humored to bitter contempt.	Invective - harsh abusive language directed against a person or cause. See Swift's "Modest Proposal".		
6. define satire as a blending of critical attitude with humor and wit to bring about change.	Innuendo - an insinuation with harmful or sinister connotation. Irony - recognition of a reality different from the apparant. Review Oedipus Rex. - verbal irony uses figures of speech that mean the opposite of what is said - dramatic irony is the words or actions of a character in a play that have meaning unknown to the character but understood by the audience. The audience sees double meaning but the character sees only one	- Form student groups. Examine examples to determine intended audience, author's purpose and attitude. Label the degree of satire from good humored criticism to bitter contempt. - Share findings to find any common writers or topics, targets, attitudes. - Complete teacher directed lesson or ditto identifying satiric devices and targets. - Categorize your selections according to the standard satiric devices and targets. - Read or review a variety of selections to identify satiric devices and targets.	Selections may be from: Swift, Pope, Samuel Johnson, Addison, Steele, Hardy, Twain, Auden, Orwell, Shaw, Heller.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	- situational - a discrepancy between actual circumstances and those one would think appropriate.	- Discuss your decisions with the class and be able to defend your choices. - Define satire.	
		SUGGESTED PROCEDURE	
7. explain how human frailties can become an effective source of satire.	Introduce students to the satire of human foibles through "Constant Lover" followed by a closer look at Chaucer. Some questions: Suckling is bragging about the constancy of his love. How do you know that the speaker is consciously ironic? How does the speaker's attitude change in 3rd stanza? How is the irony of the first two stanzas extended in the last stanza of the poem?	Develop a list of positive and negative traits common to humanity - as honesty, hope, hatred, fear. Speculate as to why these foibles are material for writers. Identify current media pieces that expose human foibles and explain what effect a writer might desire from satirizing. Read "Constant Lover" and identify what foibles he is poking fun at (use the guide questions provided by your teacher as an aid in understanding the poem).	Suckling, Sir John. "The Constant Lover". Adventures in Literature, Harcourt, Brace, Jovanovich, NY
		SUGGESTED PROCEDURE	
8. examine the use of exaggeration and understatement as techniques of satire. 9. review the effect of verbal irony. 10. compose a satire that focuses upon a well know person.	Begin to examine the techniques of satire through a work that targets the individual. A technique used in satire is litotes, understatement or hyperbole, exaggeration. These are forms of verbal irony. For additional exercises see "Nemos Nemesis" page 33 in Teaching Guide for Satire.	Read Mark Twain's "Fenimore Cooper's Literary Offences." Does his exaggeration work against his argument? Has Twain influenced your attitude toward Cooper? Select passages using exaggeration and rewrite as understatement. How does this change the tone of the work? Explain how effective the use of verbal irony, exaggeration and understatement is in developing satire. (SSL 12,3) Compose a humorous attack on a famous politician or TV personality using the mock-serious tone of Twain.	Twain, Mark "Fenimore Cooper's Literary Offences." Reading for Rhetoric, 4th Ed., Shroder, Josephson, and Wilson, MacMillan Co., Inc., NY, NY, 1979. Hillocks, George. Teaching Guide for Satire Scholastic Series for Literature, Scholastic, Inc., NY, NY 10003.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
11. determine what effect structure of a work has upon satire.	Johnson uses irony as a weapon in this letter to Chesterfield. Johnson's progression of ideas forms a structure that enhances satire. Passages that may be selected are: - "favor from the great" - "enchantment of your address" - "such treatment I did not expect, for I never had a patron before" - "favors of learning"	Read "Letter to Lord Chesterfield." - State how your attitude changes as the letter progresses - Explain how the author's purpose is served by this technique (SSL 12.1) - Identify passages that reveal Johnson's actual meaning - Discuss how tone is determined through irony - Choose a work and explain how structure or irony affects satire (SSL 12.3)	Johnson, Samuel "Letter to Lord Chesterfield," Adventures in English Literature.
		SUGGESTED PROCEDURE	
12. identify what is learned of a culture through its literature.	There is much revealed about fourteenth century England in Chaucer's work. Although the new criticism examines literature without looking at the culture or personal experience of the author, Chaucer presents an opportunity to see another aspect of critiquing literature: what it reveals about the time and place in which it was written. Chaucer's audience was an educated, sophisticated, worldly one of the court. They would easily have understood his classical allusions and subtle satires. He rarely used direct comment but through arrangement and selection of material the reader can come to see Chaucer's criticism and purpose.	Read "The Prologue of Canterbury Tales." Discuss your findings to the questions below with three other students. - What do the tales reveal about fourteenth century England? - What is Chaucer's attitude toward the court, church, women, and the new middle class? Explain your view. - Why would the Cantebury Tales be of importance to social historians, linguists, and literary scholars? - What can one infer about Chaucer's audience?	Chaucer, "The Prologue of the Canterbury Tales," Adventures in English Literature.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
14. identify techniques to develop satire.	Sarcasm is a form of verbal irony. It is personal, jeering, and intended to hurt. Irony differs from sarcasm in that it is usually lighter and less harsh. Additional exercises on exaggeration, irony and parody may be found in the Scholastic Literature Unit, Satire.	- Locate examples of Chaucer's use of satiric techniques: a) exaggeration b) realistic description c) understatement d) sarcasm (S & S L 12.3) - Identify the degree of satire for each technique. Generalize the three groups in society that are represented in the pilgrims and determine the degree of satire for each. - On what unusual foibles does the work as a whole comment?	Hillocks, George, Satire, Scholastic Book Service, NY, 1974. Preface to Critical Reading, p.146.
15. detect satiric tone through diction.		Locate examples of rhymed couplets, iambic pentameter, diction, sentence length which exemplify Chaucer's style. - Contrast the diction used by the varying classes in Chaucer's tales. How is this used to develop the satire?	
		SUGGESTED PROCEDURE	
16. identify figures of speech in a work of literature that convey irony/satire.	Review simile and metaphor in a work of literature. Some examples from the Prologue: the Monk: "His bridle, when he rode, a man might hear jingling in a whistling wind as clear,/Aye, and as loud as does the chapel bell/Where my lord Monk was Prior to the cell."	Locate examples of similes and metaphors from Chaucer's "Prologue" to The Canterbury Tales that are used to create a satiric tone. Explain why these similes and metaphors serve as a more effective way to convey the poet's ironic statement than a literal representation. Compose a literal expression for each figure of speech and compare the two examples in terms of their effectiveness. (S & S L 12.3)	"Prologue" to The Canterbury Tales, Geoffrey Chaucer, Adventures in English Literature, Heritage edition, pp. 54-70.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
	the Friar: "He was a noble pillar to his Order." the Miller: "His mighty mouth was like a furnace door."		
17. recognize range of satire from good humored criticism of human foibles to bitter attacks on individuals and institutions.	He usually used narrative verse in rhymed couplets or stanzas of seven lines. His use of the iambic pentameter was the forerunner of the heroic couplet, an effective form of satire later developed by Pope.	List each character and isolate a phrase or two from the tale that best describes him. At which character does Chaucer seem to poke fun? to be most critical? to be most admiring? respectful? Explain the irony in each: the prioress, monk, friar, summoner. Discuss Chaucer as a humorist or satirist.	Adventures in English Literature exercise on figure of speech.
18. Compose an original satire.		As a large group generage a list of characters found in a school: cheerleader, football player, class president, teacher, principal, etc. Choose one, and using the "Prologue" as a model, describe him. Compile the descriptions and group. Write a short prologue.	
19. imitate a writer's style by identifying the elements of syntax and diction that contribute to a writer's style.	Irony Prioress - a nun who values appearance, possessions, and fashion contrasts with the assumed spiritual role. Monk - violates religious vow order through love of food, pleasure, worldly goods. Friar - "None so good at Hubert" satirizes the friar's success at extracting money through immoral means for supposed religious purpose.	Critique in peer groups effectiveness of the imitation. Edit and publish the work for other students. Additional Activity Draw or collect pictures that resemble each character. Have other students identify your selections and explain their choice. Why does Chaucer's description seem so vivid?	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	Summoner - a good fellow whom sinners can easily bribe is so physically grotesque as to make receiving his summons frightening.	Create and videotape oral interpretations of the modern characters developed by the class. Create a monologue depicting Chaucer's representation of a pilgrim and present in costume to the class	
		SUGGESTED PROCEDURE	
20. analyze representative poems to determine poet's attitude about his subject.	Focus on the final target of satire: society and its institutions. Review analysis technique developed in the Romance unit, if necessary.	Examine several poems critizing society using the analysis form you learned in the Romance unit by dividing into small groups.	Perrine, Laurence, Sound and Sense: An Introduction to Poetry, 6th edtion, Harcourt Brace Jovanovich, New York, NY -Sasson - "Base Details" -Auden - "Unknown Citizen" -Young - "Satire on Women"
21. to show how diction relates to the tone of the poem.	NOTE: Use the analysis form for poetry that students developed in the Romance unit or use the guide questions in the resource column. Guide questions for "Base Details" 1. Who is the speaker? 2. What is the situation in this poem? 3. What is the relationship between speaker and the "scarlet Majors?" 4. In what two ways may the title be interpreted? 5. What is the tone of the poem? 6. How does the poet's diction contribute to the tone of this poem? 7. What is being satirized in the poem?	Review how the denotation and connotation of words contribute to the tone of a poem. Read and analyze "Base Details." Write an essay which shows how diction enforces the poet's attitude toward the activity of war. (S & S 12.3)	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
22. to show the function of the persona in a poem. 23. explain how literary devices and language develop satire.	<u>Sound and Sense</u> Guide Questions for "Unknown Citizen" 1. Explain the allusion and the irony in the title. 2. Who is the persona of the poem? 3. How would you describe the persona? 4. Give an account of the citizen's life from Auden's own point of view. 5. What is Auden's purpose in writing this poem? 6. What is Auden's attitude toward his subject? 7. What trends in modern life does the poem satirize?	Read "The Unknown Citizen" and decide how what the writer says differs from what the tone suggests. (S & S L 12.3) Share your information with the class. Show how language and literary devices reveal poet's attitude about the subject of his criticism. (S & S L 12.3) Given a poet not studied, analyze how language and literary devices show the poet's attitude. (S & S L 12.6) SUGGESTED PROCEDURE	
24. infer purpose, intended audience, and attitude of a satirical essay. 25. to identify the satirical devices used to develop the satire.	Background: "A Modest Proposal" In 1649 Oliver Cromwell crushed the Irish revolt against England and took land and many political rights away from Irish Catholics. English rule was oppressive because the ruling Whig party of England was apprehensive that Catholic claims to the throne would be renewed. England claimed the right to legislate for Ireland. Catholics were prevented by law from purchasing or inheriting land. High church and statejobs were given to the Englishmen. Commercial restrictions were imposed on Irish imports and exports. Catholics were excluded from parliament. Prior to writing "A Modest Proposal" Swift suggested real solutions for the Irish plight in various letters and pamphlets. No actions were taken;	thus, he wrote the satirical essay "A Modest Proposal." Read "A Modest Proposal" and discuss whether Swift's arguments are reasonable. (S & S L 12.1) In small groups discuss satirical devices that Swift uses in this essay. (S & S L 12.3)	Guide questions: a. What was your initial reaction to Swift's proposal? b. What is the significance of the word "modest" in the title? c. What are some of the shocking details of life in Ireland that the essay reveals? d. What is Swift's purpose in this essay? e. Who are the major targets of this satire? f. At what point did you realize Swift was "putting you on?"

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	NOTE: Background information may be shared with the students after their initial reading of the essay.		
26. to analyze a work to determine its degree of satire. 27. identify how diction contributes to the writer's tone.	NOTE: "Horatian satire is gentle, urbane, smiling, it aims to correct by gentle and broadly sympathetic laughter; Juvenalian satire is biting, bitter, angry; it points with contempt and moral indignation to the corruption and evil of human being and institutions." Guide questions: 1. What are the targets of the satire? 2. What devices of satire are used? 3. What is the purpose of satire?	Select a device that Swift uses and write a composition explaining how the device is used to develop the satire. Discuss: 1. Which kind of satire is "A Modest Proposal," Juvenalian or Horatian? 2. Is the satire of this essay too extreme? Use a modern parody of "A Modest Proposal" that suggests solutions to problems in such areas as poverty, unemployment, education, crime. Read and analyze the work. Predict topics that will be used by satirists of the next century and write a parody that might appear in The Washington Post in the year 2050. (S & S C 12.3)	Guide questions: a. What devices does Swift use in this essay? Cite examples of irony, statistics, facts, examples and anecdotes. b. How would you describe the persona of the essay? c. How does the persona's point of view differ from Swift's point of view? d. What objectiion does the persona expect from the audience? What does this say about the audience? Holman, H. A Handbook to Literature, page 399 "A Modest Proposal to End Abortion, Draft Problems, Poverty, Crime, Unemployment and Overpopulation." The Washington Post, Sunday, June 7, 1981, pp. D1-D2
		SUGGESTED PROCEDURE	
28. to recognize what devices authors use to achieve tone in a satirical work. 29. review and analyze the content and structure of a satiric essay.	Satiric tone can be achieved not only in diction but also through use of structure and imagery.	Read "The Libido for the Ugly." Mencken's satiric tone is not simply achieved through diction, it is also achieved through structure and image. -Examine paragraph 4 where Mencken describes the color of new brick.	Reading for Rhetoric, p. 54 Dillard, A. "The Present," Reading for Rhetoric, pp. 60-63. Use question 3 under "Diction and Tone," pertaining to the use of irony to achieve tone.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		-Describe how he effectively develops this image within the paragraph. -Examine paragraph 3 to analyze Mencken's description of a typical Westmoreland house. -Determine the unifying image. -Examine the remainder of paragraph 3 in terms of its structure, images and diction. Identify the tone and explain how it is achieved. (S & S L 12.3) Compose a satirical attack on ugliness, describing what you see on a walk downtown or in your own neighborhood. -Observe particular abominations: advertising billboards, public buildings, street signs or new styles in clothing in store windows, jot down observations. Use specific, concerete nouns, verbs and adjectives. -Examine your list of details to determine a dominant impression. -Freewrite for four to six minutes glancing occasionally at your word list and begin a first draft. -Revise your first draft paying particular attention to your diction, images and organization. Be sure that you have made use of structure and imagery as well as diction to achieve your satirical tone.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		-Share your paper with your peer group for editing and suggestions. -Rewrite your paper based upon feedback from your peer group. ALTERNATE ACTIVITY	
30. locate various devices, targets and attitudes that an author of satire may use in his work.	Students ought to be able to complete each of these statement after encountering a piece of satire: - The targets of satire are _____. - The devices that the author uses are _____. - The satire is effective because _____. The teacher may choose to use these questions for evaluative purposes either as oral or written activities. For your information: Animal Farm was assuredly aimed at Stalin; but the book should not be mistaken as a simple potshot at so visible a target. Orwell's depiction of totalitarianism emphasizes its organic qualities. Tyranny is not a catastrophe that merely happens, but a product of human weakness. The lovable 'little people' who endure evil leaders as they might a stretch of bad weather are regarded by Orwell's fable as	Read your text of Animal Farm, referring to your guide questions provided by your teacher. After a reading of the novel, jot down your initial responses to these questions. Share your answers. Select one of the following sets of questions and lead a seminar group that will explore the depths of the questions. Authors select characters and assign them special descriptions and actions for a particular purpose. In Animal Farm, Orwell has chosen unusual but very fitting names for each of the characters. Explain why you think the author chose each name for each character: Napoleon Old Major Squealor Boxer Mr. Jones Mr. Whymper Snowball Moses	Orwell, George. Animal Farm, permabound, New York, NY See Study Guide - IIITM2 Hillcocks, George. Teaching Guide for Satire, Scholastic Literature Unit, Series 4100, 1974, pp. 115-116 "Novel Ideas," Activity Sheet 10, Sundance Educational Associates Teaching Guide for Satire

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	the engineers of their sad subjugation of despots. In truth, they get what they deserve. His theme is the corruption of libery that arises out of innocence. ...Orwell trusts that our worldliness will inform us of the significance of events whose meanings are lost on the innocent animals. This authorial tone, however, presents special problems to a teacher whose class is reading Animal Farm: how to deal with the issues Orwell so inscrutably raises without betraying the carefully sustained blankness of his tone? We can trust the book's import will not be lost on students even if they begin reading Animal Farm without being forewarned that it is more than a 'fairy story.' And yet the pigs are not just pigs, the farm not simply a few acres -- the scope of Orwell's satirical intent does not allow us to stay literal in our understanding for very long. Scebold, Bonnie SUGGESTED PROCEDURE		
31. differentiate satiric works from other persuasive works. 32. compare/contrast satirical and persuasive works on the basis of audience, purpose, attitude and author's techniques.	Students research a week of news and focus on one news story. They clip all articles dealing with that story. Next they locate and clip a satiric column or political cartoon dealing with the news story. Present to class:	- comparison contrast paragraph - oral report to small groups or class as whole - panel discussion with all those who used same news story	

Unit: SATIRE			Page S14
OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
33. create a satiric statement using a humorous commercial to persuade intended audience.		Find a straight journalistic news story and a satiric column dealing with the same news event. Compare the two in light of intended audience purpose and author's attitude to determine which is more effective -- satiric/non-satiric. Then analyze the satiric column to identify techniques used: mockery inversion sarcasm reversal fantasy exaggeration juxtaposition irony invective parody caricature paradox understatement	
34. reinforce student's understanding that satire as a literary form is rooted in the temporal.		(This exercise could be done as a class with overhead projector, in groups, or individually). Choose a news story and either in verbal or non-verbal form, students are to satirize the event. It might take theform of photo essay, collage, short film, essay, editorial, slides, short filmstrips, political cartoon. (Be sure to have incorporated a variety of satiric techniques.) Select a subject to satirize --- some problems in the schools that need attention, some custom that seems ridiculous or outmoded or injurious, or some problem of vanity of wider scope. Listening to news reports on radio and TV should provide ideas for bitter satire directed at hypocrisy and deceit on the part of the public officials or others; watching TV commercials might well provide the subject for a mock review of the worst commercial of the year, titled: "The Best Commercial of the Year."	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
35. use humor to persuade.		ADDITIONAL ACTIVITY Make overhead transparencies of a collection of cartoons---some that are satires and some that are merely humorous. After showing the cartoons to the class, have the students discuss the difference between the two types of cartoons. In what ways is the satire humorous? Using satire, or any other form of humor, convince a specific audience such as a classmate, a parent, a teacher, or an employer to your viewpoint about your topic. Respond to the free response AP question as a timed writing.	III TM3, 1982 AP Free Response Question.
	Discuss the specific techniques Waugh uses to Satirize American funeral practices. What other aspects of American life does Waugh Satarize. Categorize this type of satire. Other works to consider for additional reading: Metamorphis and Waiting for Godot (D)	Participate in a seminar discussion on the opening question supplied by your teacher. Be informed about tone, character analysis, language levels, use of sensory detail.	Waugh, Evelyn, The Loved One III TM4

Unit: COMEDY

CONTENT EMPHASES	INTERPRETING	COMPOSING	LANGUAGE
- Comedy as a literary mode may include works that elicit laughter, but also includes works that through "happy endings" restore equilibrium and affirm the life-giving principle - Comedy extends from farce, whose primary tools are exaggeration and physical mishap, to high comedy, which may appeal to the intellect and arouse thoughtful laughter - The reader may be detached from the comic world in which the incongruous may be the norm and the hero may be unheroic and ludicrous - Writers of comedy may employ devices such as exaggeration, repetition, surprise, mistaken identity, disquise, verbal wit, physical mishap, and reversals of situation	- determine ways an author incorporates different levels of comedy within a work and the appropriateness of those levels to the intended audience - identify and explain the purposes of comic devices - define the forms of comedy that compose the literary mode - understand the importance of reader detachment and the use of the incongruous in comedy	- compose an essay explaining the repeated use of one comic device to underscore a central point in a work - compose a dialogue between two characters who are from two different works and in which each character speaks in the fashion of his world.	- Restate Elizabethan English to clarify meaning - Analyze a segment of written dialogue for oral interpretation - Identify how levels of diction are used in characterization - Identify diction that maintains comic tone - Identify and explain the use of hyperbole, understatement and sentimentality for comic effect

Unit: COMEDY

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
The students will be able to: 1. define comedy as the students currently understand it.	comedy - as a literary mode may include works that elicit laughter, but also includes works that, through "happy endings" restore equilibrium and affirm the life-giving principle. comedy - is a lighter form of drama which aims primarily to amuse and which ends happily. NOTE: Do not share above definitions with the class until end of unit.	Write your own definition of comedy. Include examples (movies, books, plays, events, TV shows, songs) that exemplify your idea of what a comedy is. Share your definition with the class comparing what you've written to the work of others.	Further information about comedy see: A Handbook to Literature.
2. identify and explain the effect of the following comic devices: exaggeration, repetition, surprise, mistaken identify, disguise, verbal wit, physical mishap, reversals of situation, inconsistency of characters, and irony.	NOTE: You may want to substitute other representative works for "The Miller's Tale" and excerpt from Pride and Prejudice. Provide students with a handout defining the comic devices.	While listening to a recording of "The Miller's Tale," make a list of the most amusing moments.	Caedmon Recording in Modern English.
	Obscenity - the lowest form of humor, related to digestive processes and the animalistic elements of man's nature. This level is exemplified by plays of Aristophanes, Commedia dell'Arte plays, some parts of the plays of the Restoration. Physical mishap - commonly known as "slapstick"; includes gags such as a rubber billy-club, the pie in the face, and the slippery banana peel. This level is exemplified by television sit-coms and the movies of Laurel and Hardy, Charlie Chaplin, and the Keystone Cops.	Share your list with the class as the teacher compiles a master list on the board. Place the items on the master list into groups which have similar elements. Label each group with the definitions supplied to you in a handout. Now read the excerpt from Pride and Prejudice and repeat steps you followed for "The Miller's Tale."	Definitions for comic devices in: A Handbook to Literature. Pride and Prejudice in Four English Novels Chapter 18 or Adventures in English Literature. Heritage Edition, p. 470-473, Harcourt, Brace, Jovanich.

Unit: COMEDY

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
3. identify and explain the effect of understanding and hyperbole.	Plot devices - involves misunderstanding, cross purposes, inopportune or embarrassing experiences, and mistaken identity. This level is exemplified by plays of Moliere and Oscar Wilde. Verbal wit - skillful use of language to elicit humor from ordinary situations; bridges the gap between farce and higher forms of comedy. This level is exemplified by such one-liners as "To love oneself is the beginning of a life-long romance" or "Experience is the name everybody gives to their mistakes." Inconsistencies of character - the unexpected action or speech of a character; a surprise action or speech contrary to his appearance or nature yet believable as a characteristic. This level is exemplified by Malvalio in Shakespeare's Twelfth Night and Lisa Doolittle in Pygmalion. Comedy of ideas and satire - a tongue-in-cheek criticism of life that provides throughtful laughter; the audience laughs irreverently at very serious subjects; is accompanied by an intensity of purpose because both the characters and the audience realize the seriousness of the acts and thoughts involved. This level is exemplified by "A Modest Proposal" or Gulliver's Travels by Swift.	SUGGESTED PROCEDURE Identify the terms understatement and hyperbole. Discuss the effects of these comic devices on a work studied. Use these questions to conduct the discussion described in the activity column. What is the common element in each group? How would you define that element? How do these elements/devices affect the humor? Why do you think the author used these elements/devices?	Exercises for understatement and hyperbole in: Preface to Critical Reading, Chapter 3

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	NOTE: You might want to introduce the idea that "The Miller's Tale" is a parody of romance. NOTE: At end of discussion referred to in activity column, make sure all comic devices have been defined.		
		SUGGESTED PROCEDURE	
4. establish the range of the levels of comedy, i.e. low to high.	Continue to refer to ladder of comedy. LADDER OF COMEDY The ladder of comedy: HIGH COMEDY 6-Comedy of ideas 5-Inconsistencies of characters 4-Verbal Wit 3-Plot Device 2-Physical mishap 1-Obscenity FARCE(LOW)	In an inquiry-discussion, consider the questions your teacher poses about "The Miller's Tale" and Pride and Prejudice.	Use these questions for inquiry-discussions referred to in activity. What are the differences between the comedy in "The Miller's Tale" and in Pride and Prejudice? Which is the least sophisticated and which is the most sophisticated?
	Write the ladder of comedy (#1-6 from low to high) on the board.	Copy the ladder your teacher has written on the board. Label which levels are used in "The Miller's Tale" and which are used in Pride and Prejudice.	How does each work fit the definition of comedy? From your earliest list of examples, choose two or three and identify which work they are more like and defend your position.

Unit: COMEDY			Page C5
OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
	NOTE: At this point, the teacher should assign the outside reading of a comic work to be read by the end of Twelfth Night. NOTE: As a summary, you may wish to view comedy kit.		Supplemental reading list for comedy: Novels Defoe, Moll Flanders Fielding, Joseph Andrews Tom Jones Austen, Pride and Prejudice Sense and Sensibility Emma Dickens, Pickwick Papers Goldsmith, The Vicar of Wakefield Steinbeck, Cannery Row Plays Aristophanes, The Frogs The Clouds The Birds Moliere, Tartuffe The Miser The Bourgeois Gentilhomme Rostand, Cyrano de Bergerac Jonson, Volpone Congreve, The Way of the World Wycherly, The Country Wife Sheridan, The School of Scandal Goldsmith, She Stoops to Conquer Farquhar, The Beaux Stratagem Shakespeare, As You Like It A Midsummer Night's Dream Taming of the Shrew Shaw, Major Barbara Saint Joan Pygmalion Wilde, The Importance of Being Ernest Chekhov, The Cherry Orchard Coward, Blithe Spirit Ionesco, The Rhinoceros The Comic Imagination in American Literature - Center for the Humanities (Guidance Associates).

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
	Use either or both of the questions listed under resources. These should be timed writings limiting the students to the suggested time.	Write an answer to the AP question in the prescribed time limit. Hand this in. (S & S L 12.3) (S & S C 12.4) (S & S C 12.5)	AP questions (Comp. and Lit.) 1981 - question 2 (see IV TM1) 1979 - question 3 (see IV TM2)
5. develop an understanding of the system by which their AP free-response items will be graded.		In a class discussion, develop a rubric for this question. You will supply what elements you feel should be present in the high, middle, and low scoring essays. Read the three sample essays provided by your teacher. Using your rubric, rank these essays as high, middle and low. In an oral discussion, defend your choices. Listen to how the College Board ranked these essays. Revise your rubric, if necessary, to accommodate these rankings.	Sample rubrics and essay from: "Grading the Advanced Placement Examination in English Literature and Composition," 1979. Same title as above - 1981 and 1982.
6. evaluate the student's own writing according to the criteria used by the College Board.		Examine the actual rubric used by the College Board. Compare, in a discussion, any discrepancies between your revised rubric and the rubric supplied. Evaluate your essay using the rubric. Compare the elements in your paper with those listed on the rubric for the best papers. Write on the bottom of your paper two to five ways in which it could be improved. File your paper in your writing folder.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		SUGGESTED PROCEDURE	
7. trace the evolution of comedy as an art form.	NOTE: Students will already be familiar with evolution of Greek theater and the physical make up of the Greek stage from their study of tragedy. In your presentation, cover the following important information/figures: Aristophanes, Menander, Plautus, Terence, Closing of theaters in 476 AD, Commedia dell'Arte, Medieval theater, Restoration Comedy, Moliere, Modern Comedy, Theater of the Absurd.	Listen to presentation on the history of comedy to determine major movements in its evolution. You should be able to articulate differences between the following periods --- Greek, Roman, Middle Ages, Medieval, Renaissance, Restoration, Modern.	The following are sources for history of comedy: Holm, A Handbook to Literature. Macgowan, Melnitz, The Living Stage, Prentice-Hall, 1955. Feibleman, In Praise of Comedy, Horizon Press, New York, 1970. Basic Drama Projects - appendix Tannery Clark/Caxton.
	NOTE: This presentation is intended to be a brief survey to provide the student with a bridge between theatrical periods studied. It is unnecessary to spend a great deal of time on it.	Alternative Activity: Read appendix in Basic Drama Projects to determine major movements in the evolution of comedy. Answer the questions.	Basic Drama Projects - appendix Tanner Clark/Caxton. Use these questions to evaluate students' mastery of materials in presentation: What was the major difference between Greek and Roman comedy? What was the major characteristic of Restoration comedy? How was theater used in the church in the Middle Ages?
		SUGGESTED PROCEDURE	
8. restate Elizabeth English to clarify meaning.	Repeat this procedure for each act.	Read Act I of Twelfth Night, and write at least five questions about things you do not understand. List the line citations for the specific passages that caused difficulty for you. Follow this procedure every time you read an act of the play; before you begin discussion of the guide or seminar questions for each day, explain all the content problems your classmates may have (S & S C 12.2)	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
9. demonstrate a comprehension of tone, character interaction and elements of comedy.	You may wish to issue the guide questions ahead of time or reserve them for the day of discussion.	Discuss the questions for Act I. Explain how tone and character create comedy.	See IV TM3.
10. analyze how levels of diction are used in characteristics.		Select passages that demonstrate levels of diction in creating comedy.	
	Review or teach the differences between sentimentality and restraint.	As you read Act II, pay particular attention to the letter scene. (S.C. 5) Write some suggested stage directions which evolve naturally from the lines and which alse enhance the humor of the scene.	Alice R. Lundford, Preface to Critical Reading - 6th edition.
11. demonstrate an understanding of the integration of word and action in farce.		Discuss the ways in which the scene could be played for maximum comic effect. You may wish to prepare a short segment of the letter scene for presentation to the class. Discuss the questions provided by your teacher for Act II.	
	After opening question is one which proves the central point in a work or a part of the work. It should have no set and limited answer, but should be reflected in several themes, actions, and/or characters. For example, an acceptable question on Act III might be: Is truth or reality the characters' words or through their actions?	After you have read Act III, write on a 3 x 5 card an opening question for seminar. Hand in the card to your teacher who will use one to initiate discussion on the act. The writer of the question will lead that part of the seminar which attempts an answer to the question. After you have completed discussion of the opening question, discuss the questions on Act III provided by your teacher.	
12. demonstrate a comprehension of theme as it is integrated into a work through action and imagery.	Act IV, scene 2, contributes to thedeath and resurrection theme and connects to those image patterns established in the first act.	As you complete reading the play, consider what Shakespeare's purpose might have been in including Scene 2 of Act IV. Write an explanation of what his purposes might have been; consider in particular the themes and imagery patterns he has introduced in the previous acts.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
13. determine the ways an author incorporates different levels of comedy into a work and the appropriateness of those levels to the intended audience. 14. identify and explain the purposes of comic devices.		Discuss the questions provided by your teacher for Acts IV and V and for the whole play. (S & S L 12.1) Generate a list of people who may attend a play, such as doctor, engineer, homemaker, colonel, teacher. Speculate on the level of comedy most appealing to each group. Which levels may be offensive? Why? Locate comic devices in Act IV and explain their role in the play. What effect would be caused if a different device were used? None at all?	
15. demonstrate an understanding of how equilibrium is restored at the end of a comedy, of the way different comic levels are incorporated into one work, and of a few of the comic devices.	Base a discussion of these projects on the questions in the resource column.	SUGGESTED PROCEDURE Assign a color and style of line to each character in Act V. Render the atmosphere produced by the final interactions of these characters in an abstraction of line and color. Write an explanation of why you chose those lines and colors and what you consider to be the mood represented by the abstraction. After a discussion of these projects, add a paragraph to your explanation in which you indicate what changes you might now make in your abstraction and what elements of comedy you believe you have accurately captured.	Questions for discussion on projects: Which of the abstractions have line and color combinations which indicate that a kind of equilibrium is restored at the end? Which abstractions indicate the presence of exaggeration, the ludicrous, and reversals of identity? Which abstractions make the clearest distinctions between the farcical (low) characters and the more serious (high) characters?
16. explain how comic devices develop a central point in a work.	Give class the writing topic. This will be a formal, multi-paragraph essay developed using the writing process. The initial pre-writing activities involve Twelfth Night. The actual essay will be written on the work read for outside reading.	SUGGESTED PROCEDURE Brainstorm in small groups the comic devices used in Twelfth Night and provide examples for each. In these same groups, develop a list of the themes present in Twelfth Night and match these themes to the devices which support them.	Refer to the list of devices and definitions developed at the beginning of the unit.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		In your group, construct a thesis statement for the topic using Twelfth Night. Reconvene as a whole class and develop one thesis statement for the topic. As your teacher writes on the board or overhead, create a skeletal outline for a multi-paragraph essay supporting this thesis. Write a thesis statement for this assignment using the work you have chosen for your outside reading. Meet individually with your teacher to discuss your thesis and your proposed methods of development. Write your rough draft.	Topic is: Compose an essay explaining the repeated use of one comic device to underscore a central point in a work.
	NOTE: Include in peer revision specific skills taught prior to writing. List on the baord any particular items you want the peer readers to check.	Break into revision groups of 3. Trade papers. Comment upon development and style of the paper you are checking. Pay particular attention to any items your teacher has written on the board. Revise your own paper into final draft form incorporation valid suggestions from your peer reader. Hand in your paper. When it is returned, put it in your writing folder. (S & S C 12.4) (S & S C 12.5)	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
17. determine ways an author incorporates different levels of comedy within a work and the appropriateness of those levels to the intended audience. 18. identify and explain the purposes of comic devices. 19. identify how levels of diction are used in characterization.	NOTE: Choose additional comic short stories to add to list provided.	SUGGESTED PROCEDURE Read "The Catbird Seat." In groups discuss answers to questions on ditto given to you (IV TM4). Locate several levels of comedy and identify the audience for which they were intended. Which comic devices are selected? Substitute another comic device. Is it as effective? How does it alter the play? With two other students, choose a short story on the list provided by your teacher and present the story orally to the class based on analysis on pages 3-64 in Introduction to the Short Story. Thurber, James, "The Catbird Seat" Adventures in American Literature, Harcourt, Brace, Jovanovich, Heritage Edition, 1980, NY NY. Use for group discussion activity: IV TM 4. Boynton, Robert W. and Maynard Mack, Introduction to the Short Story, Hayden Book Company, Inc. - make a plot outline - decide on the most outstanding element and build facts and opinions supporting that - read a critical review that relates to your story. - list and provide examples of comic devices used. Incorporate audio/visual aids into your planned presentation. Select comic devices diction, comedy level appropriate for your audience.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		Present your story and analysis to the class. (S & S L 12.4) ALTERNATE ASSIGNMENT	
20. determine ways an author incorporates different levels of comedy within a work and the appropriateness of those levels to the intended audience. 21. identify how levels of diction are used in characterization. 22. identify diction that maintains comic tone. 23. recognize effect of incongruous to comedy.		With 4 other students, choose a short story on the list provided by your teacher and --- using the ditto of ideas for short story presentation --- plan, rehearse, and present your story to the class. (S & S L 12.4) (S & S C 12.5)	Short Story List "Report on the Barnhouse Effect," Kurt Vonnegut, Jr. "The Waltz," Dorothy Parker. "The Idealist," Frank O'Connor. "The Sneeze," Chekhov. "The Schartz-Metterlune Method," Saki. Use for story presentation activity: IV TM 5.
	NOTE: Complete the first small group activity before assigning the reading the The Rivals. You may wish to assign the specific speech of Mrs. Malaprop which each group will use and to follow this assignment with some modern examples of the use of malapropisms.	Using one of the longer speeches by Mrs. Malaprop and a dictionary, locate the words that have been misused and suggest ones which she probably intended. Answer the questions provided by your teacher, and then share your responses with the rest of the class. Skim several speeches of Acres and Faulkland, and comment on the contrasts that are apparent in diction and syntax between these two characters and on how they contrast to Mrs. Malaprop. The word "malapropism" is derived from the name of this character. Write a definition of the word.	Questions to be used by small groups: Why is such word substitution amusing? What kind of character would be assigned such dialogue?

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
24. determine the ways an author incorporates different levels of comedy within a work and the purposes of those levels. 25. demonstrate an understanding of the way in which various plot lines of a play are merged into one central line of action.		SUGGESTED PROCEDURE Read The Rivals. Prepare for a seminar discussion using the questions provided by your teacher. After your teacher has divided you into groups, construct a graph showing the dramatic stucture of The Rivals. Divide the play into 15-20 major events, and list them in the order in which they occur, along the X axis. Along the Y axis, set up a scale of 1-10 to represent dramatic tension with 1 as the lowest level and 10 as the highest. Divide the action of the play into its main plot and subplots, limiting yourself to 3 to 5. Assign a style of line to each plot, and set up a key which identifies the plots you have isolated. With the members of your group, discuss the relative dramatic intensities of each of the events in the plots. Reserve a rating of 10 for the single event which is the most intense in the play (the climax). Using the style of line you have chosen for each one, graph the plots; when you have finished, the various plot lines should	Seminar questions: 1. What levels of comedy are represented in the play? What is the purpose of each level? 2. What comic devices has the writer employed? Which ones does he seem to prefer? For what purposes does he use them? 3. Do you identify whith any of the characters? Why or why not? 4. How would you cast and costume Lydia, Acres, Fag, Mrs. Malaprop, and Lucius O'Trigger? Defend your choices. 10 8 6 4 2 to end of play KEY Lydia - Julian - Malaprop - Sir Anthony x - x - x - x - x etc.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		combine to reveal an over-all pattern for the structure of the play with the anteclimaxes, climax, and resolution.	
26. compose an essay demonstrating an understanding of how a playwright uses selected techniques to shape an audience's response to his materials.		In 40 minutes, write a multiparagraph expository essay on the question provide by your teacher. (S & S C 12.4) (S & S C 12.5)	Based on the free-response question for 1975: A playwright does not use his own voice and only rarely uses a narrator's voice to guide the audience's response to character and action. Explain the techniques Sheridan uses to guide the audiences reponse to character and action in The Rivals. Consider the effect of such things as setting, the use of comparable and constrasting characters, and the character's response to each other. Defend your argument with specific references to the play, but do not summarize.
		SUGGESTED PROCEDURE	
27. compare and constrast two author's uses of comic techniques and dramatic structure.	Twelfth Night and The Rivals are comparable in these areas: comic treatment of love and romance, contribution of minor characters to the theme, uses of word play and manipulation, use of subplots paralleling themes in the main plot, direct character parallels, the effect of the ending, the treatment of the exposition, and use of comic devices.	Prepare for a seminar discussion on the similiarities and differences between Twelfth Night and The Rivals. Your teacher will provide some suggestions for points fo comparison.	
28. compose a dialogue between two characters who are from two different works and who speak using the diction and syntax characteristics of their worlds.		Select one character from Twelfth Night and one from The Rivals, and place them in a setting and situation of your own choice. Study the diction and syntax of each character's speech. Write a dialogue in which you imitate those patterns that are appropriate to each character.	

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
		An example: Malvolio and Mrs. Malaprop might meet accidentally in the check-out line at the local A & P store where Mrs. Malaprop discovers she has left her purse at home and Malvolio philosophizes on her irresponsibility. Your object is two-fold: to use at least three comic devices and to imitate accurately the speech patterns appropriate to each character.	
29. analyze the comedic elements of a work for oral interpretation.	Suggested questions: 1. What elements of comedy exist? 2. What literary personages, conventions, etc. are the subject of humor in the poem? 3. Is the humor effect and why? or why not?	SUGGESTED PROCEDURE In a small group, read poem to determine answers to the questions given by your teacher (S & S L 12.6) Share your group's poem with the class through an oral interpretation. Be sure to include an introduction.	Suggested poems: In: Adventures in English Literature Heritage Edition, Dryden, "MacFlichnoe" Byron, excerpts from "Don Juan" In: Amis, Kingsley ed. The New Oxford Book of English Light Verse Tennyson, "Hendercasyllabics" Housman, "Fragment of a Greek Tragedy: Auden, "Letter to Lord Byron"
	sentimentality: an overindulgence in emotion beyond what is appropriate to the situation.	After the presentation of the poem by one member of the group, have another member lead the class in asking and answering the previous three questions. Take notes on the meaning of sentimentality. Write down and share any examples of sentimentality with which you are familiar. Read the two poems supplied by your teacher and answer the two questions.	For instructions on oral interpretations, see O'Conner, Speech: Exploring Communication. For a complete definition of sentimentality and examples, see atack Preface to Critical Reading sixth edition, pp. 149-152. Use Marlowe, "The Passionate Sheperd to His Love" and Raleigh, "The Nymph's Reply to the Shepherd" in Adventures in English Literature, Heritage Edition, p. 132.

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
			Ask: What is sentimental about "The Passionate Shepherd to His Love"? What is the point of "The Nymph's Reply to the Shepherd?"
30. to show an understanding of the uses of exaggeration and verbal wit by writing a parody of a sentimental work.	parody: A composition ridiculing another work through imitations.	Read "Sweet Is the Hour..." Write a parody of this poem from the viewpoint of someone who does not want to go home. Be sure to ridicule the sentimentality present in the original. Use exaggeration and verbal wit. Share your poem with the class.	"Sweet Is the Hour" is found in Alick, Preface to Critical Reading, sixth edition, exercise 3.18, no. 5.
		Alternative activity:	Use IV TM7 from 1970 AP test.
		Write a parody of the passage ridiculing the romantic elements of its extravagant descriptions.	
		SUGGESTED PROCEDURE	
31. determine ways an author incorporates different levels of comedy within a work and the appropraiteness of those levels to the intended audience.	NOTE: From the list of comic essays, or from your own list, choose 4 for the class to read.	Read four comic essays assigned. Form a group to analyze one of the essays you've read. You will determine the following:	Comic essays:
		o degree of formality o purpose o pattern of organization o thesis o comic devices used o level of comedy	White, E.B., "The Decline of Sport" Benchley, Robert, "Good Luck and Try and Get It!" White, E.B., "Walden" Clemens, Samuel, "Fenimore Cooper's Literary Offenses" Allen, Woody, "Selections from the Allen Notebooks"
32. identify and explain the purposes of comic devices.			
33. understand the importance of reader detachment and the use of the incongruous in comedy.		After you have analyzed the essay, your group will share your analysis with the rest of the class, paying particular attention to point out comic devices used and defending your decision as to the level of comedy of the essay. In the large group, discuss the answer to the question "How do the authors provide for reader detachment?"	Syfers, Judy, "I Want a Wife" Thurber, James, "University Days"

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
34. compose, in a group, a comic essay.	NOTE: Teacher can attempt to publish a "magazine" at the end of the comedy unit composed of student writing --- valuable for parents, other teachers, as a keepsake for students.	SUGGESTED PROCEDURE Write a comic essay in a group. Follow these steps: "Group Activity for Essay Writing" In a small group (3-4)" 1. Brainstorm for topics which would be appropriate for humorous essays. 2. From your brainstormed list, choose one topic around which your group can write a humorous essay. 3. In a group, determine the audience for your essay. 4. Share ideas for types of comic devices which might fit your essay. 5. Jot down possible examples of your essay. 6. Decide upon a level of comedy which would be appropriate for your essay. 7. Decide on a method of organization for your essay. 8. Together, write a humorous essay of approximately 300 words. 9. Choose one group member to read your essay to the class. 10. Decide whether your essays should be "published."	
35. express that comedy is a specialized literary mode that goes beyond the view of comedy as something that is amusing.	This activity will involved a comparison of the original definition written by the students at the beginning of the unit with a definition they will now compose. To begin this activity, return the original definitions which you have saved to the students.	SUGGESTED PROCEDURE Write a definition of comedy as you see it. Compare it to your original definition use the questions provided by your teacher.	1. What are the differences between these definitions? 2. In what ways have you refined or made more specific your definition? 3. What experiences have you had in this unit that contributed to these changes?

Unit: COMEDY

OBJECTIVES	CONTENT	ACTIVITIES	RESOURCES
36. compare and contrast the distinguishing characteristics of tradegy and comedy.		Review the definition of tradegy developed in the previous unit. In a class discussion, develop a chart that compares and contrasts comedy with tragedy.	

THERMAL MASTERS

ROMANCE	I TM 1-7
TRAGEDY	II TM 1-7
SATIRE	III TM 1-4
COMEDY	IV TM 1-7

Sample group poem #1

A child said, "What is thunder?" having wondered at it the night before;
How could I answer the child? I do not know what it is any more than he.

I guess it must be a stampede of horses racing on the clouds.

Or I guess it is the lion's roar from the jungle.

Maybe it is the opening curtain for a beautiful light show.

Now it seems to be the giant at the top of the beanstalk chasing after Jack.

I guess thunder is the noise of stellar wards, or a nightmare without sleeping, or the roar of a toothless lion.

Maybe it is nature heralding a cool shower, or the angels moving furniture, or the ripping of the fabric of the sky.

Now thunder seems to be music: the drumbeat to which the clouds march across the sky, the earth singing her melody, the music of the heavens.

I guess it is the world crashing against the walls that contain it; a threatening wave crashing on a sandy shore; colliding stars and satellites.

Or maybe it is the sound of God's wrath; morse code sent by the heavens to Earth along the slender wires of lightning.

I think thunder must be the devil - frightening children in the thick dark night, or an angel - assuring nature that rain will soon quench its insatiable thirst.

I guess it is reality fighting to be heard when your too ridiculous.

And now it seems to me . . . God's empty stomach.

Sample group poem #2

Dreams are

a puzzle; one can always get the picture, but never put together all the pieces exactly - the parts never seem to fit.

baby children longing to grow and develop.

wondering, walking, listening, moving, flowing, thinking, frightening, interfering thoughts of life.

fantasies; a place to experiment and play without judgment or ridicule from others.

an explantion for those feelings that you don't understand and complicate those that you feel secure about.

a way of screaming out loud without hurting anybody's ears.

kites which fly high up in the sky, always reaching higher if the wind catches them right.

a place to hide when one needs to get away.

the wings of our future.

the eternal goal of life.

the foundations of our own inspiration.

mirrors of one's inner thoughts, fears, and desires.

the language through which we communicate with our inner-selves.

a movie, a story, a novel.

a school of minnows beautifully darting and shimmering, but always ready to dart off and hide from one's consciousness.

a genie that appears from a great cloud of smoke to grant your every wish.

an escape in the truest sense; departures from reality.

colorful wild birds which are beautiful to see, but which fly away when we try to touch them.

splattered bits of bright paint bringing color to a confused canvas.

a blanket which covers reality.

the cinematic revelation of your psyche, a deeply personal movie in your mind.

fish bowl looks into the imagination.

Critique Sheet for Peer Review Session

Writer_____ Evaluator_____

1. Does the paper have a thesis statement that gives a controlling idea to the paper? If not, what did the writer attempt in the introduction?

2. Are the topic sentences of the individual paragraphs closely tied into the thesis statement? If not, which topic sentences need adjustment?

3. Do all of the details support the controlling idea? If not, select one problem in unity, explain the problem, and suggest a solution.

4. Is there a summary or conclusion that is effective? If not, what could be added or changed?

5. Cite any content mistakes in the argument. Explain how to correct them if this is not evident.

Circle the number which represents your over-all rating of this paper:

(high) 5 4 3 2 1 (low)

Pre-test on Poetry

Read the following poem carefully, and answer the following:

The world is too much with us; late and soon,
(A) Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
The sea that bares her (B) bosom to the moon;
The (C) winds that will be (C) howling at all hours,
And are up-gathered now (D) like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. (E) Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of (F) Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

- William Wordsworth

1. What is the name of the poetry form that this poem represents?

2. What is the rhyme scheme of the poem?

3. What is the predominate rhythm in the poem?

4. For each underlined part of the poem, write the letter of the part, the name of the poetic device it illustrates, and a definition for that device.

   A.

   B.

   C.

   D.

   E.

   F.

ANSWERS

1. sonnet (Petrarchan sonnet)
2. abba, abba, cdcdcd
3. iambic pentameter
4. A. antithesis
   B. personification
   C. alliteration
   D. simile
   E. caesura
   F. allusion

(Suggested time - 40 minutes)

"The struggle to achieve dominance over others frequently appears in fiction."

Choose a novel in which such a struggle for dominance occurs, and write an essay showing for what purposes the author uses the struggle.

Do not merely retell the story.

Your selection may be a novel by one of the authors listed below or a novel by an author of comparable excellence.

Jane Austen
Charlotte Bronte
Emily Bronte
Joseph Conrad
Charles Dickens
George Eliot
William Faulkner
Henry Fielding
F. Scott Fitzgerald
Thomas Hardy
Nathaniel Hawthorne
Henry James
D.H. Lawrence
Herman Melville
W.M. Thackeray
Mark Twain

CHARACTERISTICS OF ROMANCE	THE TEMPEST	WUTHERING HEIGHTS	OUTSIDE READING (specify) _____ _____

Passage from "The Knight's Tale"

And that was just the case with Palamon.
His knights had come and had been taken on;
Some were in coat of mail and others wore
A breastplate and a tunic, little more.
Some carried heavy plating, front and back,
And some a Prussian shield to ward attack;
Some cased their legs in armour, thigh to heel,
Some bore an axe and some a mace of steel
- There's never a new fashion but it's old -
And so they armed themselves as I have told,
Each man according to his own opinion.

You might have seen arrive from his dominion
Mighty Lycurgus, famous King of Thrace;
Black was his beard and manly was his face.
To see the circling eye-balls of the fellow
Set in his head and glowing red and yellow!
And like a gryphon he would stare and rouse
The shaggy hair upon his beetling brows.
Huge were his limbs, his muscles hard and strong,
His back was broad, his bulging arms were long.
True to his country's custom from of old
He towered in a chariot of gold
And four white bulls were harnessed in the traces.
Over his armour, which in many places
Was studded with bright nails of yellow gold,
He wore a coal-black bear-skin, fold on fold,
Instead of surcoat, and behind his back
His fell of hair was combed and shone as black
As raven's feather, and a golden wreath,
Thick as your arm, weighted the head beneath.
It was immensely heavy, and was bright
With many precious stones of fiery light,
With finest rubies and with diamonds.
Above his chariot, white enormous hounds,
Twenty and more, each larger than a steer,
And trained to hunt the lion and the deer,
Went following him. Their muzzles were fast bound;
Their collars were of gold with rings set round.
He had a hundred nobles in his rout
Armed to the teeth; their hearts were stern and stout.

Guide Questions for Oedipus Rex

1. Who is the central character?
2. What is the central problem or life situation he faces?
3. How does his solution of the problem relate to the happiness of the community? to his own happiness? to the fate of his family?
4. As you read each scene (marked by the final comments of the chorus, usually), ask yourself what specific step Oedipus has taken to solve the problem.
5. List the things about the problem that others know -- that are unknown to Oedipus. Include members of his family, the chorus, other characters (like Tiresias). What does the reader or viewer know that Oedipus doesn't know -- at each stage in his discovery?
6. How does the difference between what you know and what Oedipus knows create suspense, make you fear for him?
7. Do you feel that you identify with or are sorry for Oedipus? Or do you feel detached from his and his problem?
8. Which of the following adjectives might describe your first impression of Oedipus, and your final impression of him at the end of the play -- confident, self-centered, pompous, arrogant, intelligent, frightened, humbled, determined, defeated, courageous?
9. Locate quotations using English references on fate and free will. Discuss how the story might change if the emphasis were on free will.
10. Trace the development of events leading the audience to catharsis? Why is it effective?
11. Explain how Oedipus' fate illustrates religious values and how these values are viewed today.
12. Was Oedipus able to exercise his free will to alter fate?
13. Explain how Oedipus fulfills prophecy. Was his punishment just? Explain.
14. Describe the character and function of Creon and Jocaster.

From Poetics by Aristotle (c. 330 B.C.)

1. Since the objects of imitation are men in action, and these men must be either of a higher or lower type. . .., it follows that we must represent men either as better than in real life, or as worse, or as they are. . .. The same distinction marks off Tragedy from Comedy; for Comedy aims at representing men as worse, Tragedy as better than in actual life.

2. Poetry in general seems to have sprung from two causes, each of them lying deep in our nature. First the instinct of imitation is implanted in man from childhood. . .,through imitation he learns his earliest lessons. . . .the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, "Ah, that is he."

3. Tragedy then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, . . . in the form of action not narrative; through pity and fear effecting the proper purgation of these emotions.

4. Every tragedy must have six parts. . .namely, Plot, Character, Diction, Thought, Spectacle, Song.

   a. Plot is the imitation of the action . . .the arrangement of the incidents.

   b. Character is that which reveals moral purpose, showing what kinds of things a man chooses or avoids.

   c. Third in order is Thought, --- that is, the faculty of saying what is possible and pertinent in given circumstances.

   d. Fourth among the elements enumerated comes Diction; by which I mean, as has been already said, the expression of the meaning in words.

   e. Of the remaining elements Song holds the chief place among the embellishments.

   f. The Spectacle has, indeed, an emotional attraction of its own, but, of all the parts, it is the least artistic, and connected least with the art of poetry.

5. . . . the proper structure of the Plot. . .

   a. A whole is that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, is that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle is that which follows something as some other thing follows it.

   b. . . . a certain length is necessary, and a length which can be easily embraced by the memory.

   c. . . . the proper magnitude is comprised within such limits, that the sequence of events, according to the law of probability or necessity, will admit of a change from bad fortune to good, or from good fortune to bad.

d. Of all plots and actions the episodic are the worst. I call a plot "episodic" in which the episodes or acts succeed one another without probably or necessary sequence.

e. . . . so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole.

f. Reversal of Intention is a change by which the action veers around to its opposite, subject always to our rule of probability or necessity. Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a Reversal of Intention, as in the Oedipus. A third part is the Tragic Incident. The Tragic Incident is a destructive of painful action, such as death on the stage, bodily agony, wounds, and the like.

g. . . . pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves.

h. A well constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty.

6. In respect of character these are four things to be aimed at.

   a. First, and most important, it must be good.

   b. The second thing to aim at is propriety.

   c. Thirdly, character must be true to life.

   d. The fourth point is consistency.

7. As in the structure of the plot, so too in the portrait of character, the poet should always aim either at the necessary or the probably. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence.

8. Under Thought is included every effect which has to be produced by speech, the subdivisions being, --- proof and refutation; the excitation of the feelings, such as pity, fear, anger, and the like; the suggestion of importance or its opposite.

9. The poet being an imitator, like a painter or any other artist, must of necessity imitate one of three objects, --- things as they were or are, things as they are said or thought to be, or things as they ought to be.

10. Within the art of poetry itself there are two kinds of faults, --- those which touch its essence, and those which are accidental.

GUIDE QUESTIONS TO *Hamlet*

Hamlet is filled with lines and phrases which have become famous. Watch for them. Mark the passages where you miss the meaning of the lines because of the wording. We will discuss these line problems before we discuss the questions. Mark passages which you feel are poetically effective. The line indicates the scene break, and the asterisks indicate questions definitely for class discussion.

ACT I

*1. What mood is established for the ghost's appearance by the exchanges of Bernado and Francisco?
2. What significance do Horatio and Marcellus attach to the ghost's continued appearance?
*3. Who is Fortinbras I? What were his dealings with Hamlet I? What is the peril which threatens Denmark?
*4. Why does Horatio discuss the natural disruptions that occurred when Julius Caesar was slain?
5. In what interests does Horatio make the demand that the ghost speak to him?

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6. How grief-stricken would you judge Claudius to be over the older Hamlet's death? What is the tone of Claudius' remarks to the court?
7. Why is Laertes in the Danish court? Why does he want to leave?
8. With what manner does Claudius treat Hamlet? Hamlet Claudius?
*9. Why would Claudius want Hamlet to stay in the court and not return to Wittenburg? What is Hamlet's state of mind after Claudius exits in Scene 2?
10. Why is Claudius' marriage to Gertrude so odious to Hamlet?
*11. What does the information he seeks about the ghost reveal about the nature of his interest?
*12. Is Hamlet sure that the ghost is his father?

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13. What relationship exists between Laertes and Ophelia? How does Laertes view the relationship between Hamlet and Ophelia?
14. What is Ophelia's reaction to Laertes' advice?
*15. How should the advice of Polonius to Laertes be delivered? with humor? solemnly?
16. What is Polonius' reaction to Hamlet's interest in Ophelia?
*17. Against what background of action does the ghost make its second appearance? What is the dramatic purpose of the contrast?
*18. How does Hamlet's reaction to the ghost contrast to that of others?
*19. What is the ghost's complaint? What circumstances made Hamlet's death particularly tragic? What is the ghost's effect on Hamlet? What is Hamlet's commission from the ghost? Does Hamlet seem changed after this confrontation? Why are his friends made to swear in such a formal manner?

ACT II

20. What techniques does Polonius advise Reynaldo to use in spying on Laertes?
21. What is Ophelia's reaction to Hamlet's new mode of behavior?
*22. How much time has elapsed between these two acts?
*23. Is Polonius justified in interpreting Hamlet's madness as frustrated love for Ophelia?

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24. With what commission are Rosencrantz and Guildenstern charged by Claudius? What earlier incident parallels this one?
25. What is the relationship of Rosencrantz and Guildenstern to Hamlet?
26. What news of Fortinbras does Voltimand bring?
27. How does Polonius plan to test Hamlet's state of mind?
*28. What does Hamlet mean when he calls Polonius a fishmonger? Analyze all the word plays in this scene. Why is Hamlet speaking so coarsely?
*29. Why are some of Hamlet's speeches in prose? (This is a trick question!)
*30. What characteristics of madness does Hamlet seek to establish?
*31. How would Hamlet's line "except my life, except my life, except my life" be delivered? (line 220)
*32. What kind of treatment does Hamlet afford Rosencrantz and Guildenstern? Does Hamlet suspect them of treachery? What do they want to discover from him? Is Hamlet "mad" in this scene?
*33. What motivates Hamlet's soliloquy: "O, what a rogue and peasant slave am I"?
34. How does Hamlet plan to use the players?
35. What insights into the workings of Elizabethan theatre are offered in this act?

ACT III

36. What kind of report do Rosencrantz and Guildenstern make to Claudius?
*37. Is the character of Claudius totally villanious? Why would Shakespeare present Claudius in this way?
*38. What are the confusions and conflicts revealed in Hamlet's speech: "To be or not to be."?
*39. How would Ophelia play the lines in response to Hamlet's abuse of her? Why is he speaking so coarsely?
*40. Does Hamlet know that Claudius and Polonius are behind the arras?
*41. Does Claudius believe that Hamlet is mad?
*42. What does Claudius resolve to do about the Hamlet-question at the end of this scene?

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43. What insights into acting and theatre in Elizabethan times are given in this discussion by the players?
*44. What criteria for good acting does Hamlet support? Do you think Shakespeare was using Hamlet as a mouthpiece? What motivates all these lines?
45. What assistance does Hamlet seek from Horatio?
46. What is Hamlet's manner toward Claudius as they prepare to watch the play?
*47. Why does Hamlet treat Ophelia so coarsely in front of the court?
*48. Why doesn't Claudius react to the dumb show? Critics cannot decide! Would you stage the dumb show so that Claudius could not see it, or would you have him see the show and begin a very slow boil?
*49. At what point do you think that Claudius would have become very uncomfortable with the <u>content</u> of the play?
*50. What is Gertrude feeling when she says: "The lady doth protest too much"? Does she know what Hamlet is up to yet?
51. Why does Hamlet name the play <u>The Mousetrap</u>?
52. How does Claudius react to the play? Does his reaction prove anything?

*53. Why would Hamlet tell Rosencrantz and Guildenstern that he lacks advancement? What is the pun in the line?
*54. How would an Elizabethan audience react to the fact that Guildenstern could not play a recorder? What was Shakespeare's point in including that fact?
*55. Why does Hamlet continue to bait Polonius? How does this encounter fit in with their previous encounters?
56. In what frame of mind does Hamlet go to meet his mother?
57. Why does Polonius hide himself behind the arras?
58. What is the state of Claudius' conscience? What is his dilemma?
*59. Why doesn't Hamlet kill Claudius when he gets the chance? Do you buy his reason?

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*60. How does Hamlet feel about his mother as revealed in his interview with her?
*61. Why does Hamlet stab blindly at the noise behind the arras? Is it conceivable that Polonius would make such a noise?
62. What are Hamlet's feelings about the murder he has committed?
63. Does Gertrude accept her son's indictment?
*64. Do you think that the ghost which appears in this scene is the real ghost or an hallucination emanating from Hamlet's conscience?
65. Why can't Gertrude see the ghost? What does the ghost want? Why would the ghost want to remain invisible to Gertrude?
*66. How does the ghost change Hamlet's treatment of his mother?
67. What instructions does Hamlet give his mother before he leaves?
*68. How would Hamlet's last speech in this act be delivered?

ACT UV

*69. Does Gertrude report the murder of Polonius as it really happened? Why?
70. How does Claudius receive the news of the murder?
*71. How does Hamlet deal with the inquisitiveness of Rosencrantz and Guildenstern?

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72. What explanation does Claudius offer for sending Hamlet to England?
73. What commission does Claudius give to Rosencrantz and Guildenstern this time?

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*74. Why is Fortinbras on the scene now? Why is this scene included in the play and at this point?
*75. What does the "How all occasions do inform against me" soliloquy reveal about Hamlet:

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*76. Do Ophelia's songs make sense or are they just babbling? Is she really mad?
77. What is Claudius' reaction to Ophelia's madness?
78. Where has Laertes been? Why is Laertes perturbed with Claudius?
*79. How does Claudius handle Laertes in their latercation?
*80. To whom does Ophelia give the flowers? Is her action mad?
81. What deal does Claudius offer Laertes at the end of this scene?

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82. What does Hamlet tell Horatio in the letter?
*83. Do you think Hamlet planned to be captured by the pirates? Evidence?

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84. How have Claudius and Laertes resolved their differences?
85. Why does Claudius say that he has not punished Hamlet for Polonius' death?
*86. What new plan does Claudius concoct to rid himself of Hamlet? How does Laertes propose to amend the plan? Do you think the plan is a good one? Why does Shakespeare have Laertes suggest such a thing?
*87. How does Ophelia die? Do you think that she was a suicide? What are the different effects on the play inherent in interpreting her death as suicide? as an accident?
*88. What is the purpose of the gravedigger scene?
*89. What is the tone of Hamlet's discourse on Yorick's skull?
*90. Locate the puns in the gravedigger scene.
*91. How is the sexton's song appropriate?
*92. What are the other sources of comedy in this scene?
*93. Why involve Hamlet and Horatio in all this philosophizing about death and the transitoriness of life?
*94. What are the ironies in this scene? What is the effect of the ironies?
*95. Why does Hamlet accost Laertes in Ophelia's grave?

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96. How did Hamlet solve the problem of Rosencrantz and Guildenstern?
*97. What kind of courtier is Osric? Why does Hamlet bait him? What other character does Osric parallel?
*98. What is the purpose of the Osric scene?
99. What is the nature of the exchange between Hamlet and Laertes before the duel?
*100. Why does Laertes ask for another foil?
*101. Why does Claudius drop the pearl into the wine?
*102. Why does Shakespeare have Gertrude drink from the poisoned cup? Why must she die?
*103. How does Laertes die by his own treachery? Why does Shakespeare have him die in this way? Why not have Hamlet kill him?
*104. Why have Claudius die from a direct stab thrust as well as from a sip of the wine?
*105. Why have Hamlet die from Laertes' poison? Why not have Hamlet commit suicide?
106. Why have Fortinbras arrive so fortuitously on this scene of mass carnage: Why does Fortinbras admire Hamlet?

Overall Questions

1. Why does this play reappear as a favorite century after century - one of the most popular and the most controversial in the Shakespeare canon?
2. Is the ghost an appeal to the superstitions of the Elizabethan audiences, simply a dramatic device to get the action started, a symbol for duty, a demonic agent, a tempter, or something else?
3. Does Hamlet ever slip over into real madness? What arguments might be made that he does? Could a madman be a tragic hero?
4. What sections of the play would you describe as poetically powerful? What is the source of their power?
5. Do you see Polonius as wise, dignified, loveable, or just as a besotted old fool?
6. How is the structure of Elizabethan theatre reflected in this play?
7. What are the parallels in action and in character in the play? What is the purpose of the paralleling?

8. Do you think the "play within a play" device serves any purpose in Hamlet, or was Shakespeare just experimenting with form? How many such sequences are there?
9. What parts of Aristotle's theory does the play conform to?
10. What are the weak points of this play?

CRITICAL PAPER ASSIGNMENT

You will select a limited topic of literary criticism about the novels of one major author. Research this topic, using reference aids, bibliography cards, and note cards. You will follow these procedures to compose a critical paper of 5-7 typed pages.

1. Study the process of the research paper in the materials provided by your teacher.

2. Read, read, read as many of the novels your author has written as possible. In addition, locate and read secondary sources that relate to your author - critical essays, literary definitions, historical information, works of other authors who might be similar to or in contrast to your author.

3. While you are reading, make bibliography cards and take notes according to prescribed form. You will also be sorting information, looking for possible topics (See Types of Topics ditto.)

4. After you have completed your preliminary reading, you will be responsible for formulating your thesis statement.

5. You will continue with your note taking and reading, paying particular attention to finding proof to support your thesis.

6. When you have finished taking almost all of your notes, you will begin working on your final thesis statement and your rought draft. As you write your rough draft, you may find that you need more information in particular spots. You then will take note cards for those spots.

7. When you have completed your rough draft, you will REVISE it paying attention to principles of revision previously used in this class. Enlist the help of your classmates for this task.

8. After having revised your paper - it will be typed according to the form given to you. Follow this form precisely.

9. You will turn in your paper and, profiting from the fruits of your labor, enjoy being an expert on your author.

SUGGESTED AUTHORS FOR CRITICAL PAPER

Sinclair Lewis
Nathaniel Hawthorne
Herman Mellville
Mark Twain
Stephen Crane
F. Scott Fitzgerald
Erners Hemingway
John Steinbeck
William Faulkner
J. D. Salinger
Bernard Malamud
Bret Harte
Theodore Dreiser
Ralph Ellison
Jack London
Henry James
Edith Wharton
Thomas Wolfe
John Updike
Richard Wright

James Baldwin
Saul Bellow
James Fenimore Cooper
Irwin Shaw
Daniel Defoe
Jonathan Swift
Sir Walter Scott
Thomas Hardy
Joseph Conrad
Jane Austen
Graham Greene
James Joyce
Katherine Mansfield
George Eliot
Charles Dickens
Emily Bronte
William Thackeray
D. H. Lawrence
William Golding
George Orwell

Aldous Huxley
T. S. Eliot
G. B. Shaw
Albert Camus
Thomas Mann
Feodor Dostoevsky
Leo Tolstoi
Ivan Turgenev
Gustave Flaubert
Franz Kafka
J. R. Tolkein
Virginia Woolf
Alexander Solzhenitsyn
Alan Paton
E. M. Forster
Frank O'Connor
Henry Feilding
Joseph Heller
Doris Lessing
Andre Malreaux
Voltaire

Writer's Name _____ Reader's Name _____

Title of Paper _____

1. What did you like most about this paper? What is one strength you would like to point out to the writer?

2. Would you use a different word or group of works for those used by the writer? Would a different example or different details improve the paper? Explain any substitution you would make.

3. Is the order of the detail in each paragraph clear and easy to follow? What, if anything needs to be rearranged?

4. Does the writer include anything that you would leave out? This could be an unnecessary work, a group of words, a sentence or an entire paragraph. If you would change the essay by leaving something out, explain what you would do below.

5. Would you add anything to this paper? Is there, for example, any part of the essay or any idea that needs to be explained or developed in greater detail? Are there any sentences that would be clearer or more interesting if a word or several words were added?

1979 AP Question 1

Choose a complex and important character in a novel or a play of recognized literary merit who might - on the basis of the character's actions alone - be considered evil or immoral. In a well-organized essay, explain both how and why the full presentation of the character in the work makes us react more sympathetically than we otherwise might. Avoid plot summary.

You may base your essay one one of the following or choose another appropriate work.

Great Expectations
Jane Eyre
Wuthering Heights
Brighton Rock
Othello
Crime and Punishment
Richard III
Moby Dick
Hedda Gabler
Light in August
Doctor Faustus
Native Son
The Stranger
Antigone
Major Barbara
Billy Budd

1982 AP Question 2

Write a description of a place in such a way that the description conveys a recognizable feeling (for example, delight, revulsion, nastalgia, disappointment) more through the use of concrete and specific details than by direct statement of attitude.

1983 AP Question 3

From a novel or play of literary merit, select an important character who is a villain. Then, in a well-organized essay, analyze the nature of the character's villainy and how it enhances meaning in the work. Do not merely summarize the plot.

The works listed below are examples. You may choose one from among them or select another work of established literary merit. Do not base your essay on a work that you know about only from having seen a television or movie production of it.

Billy Budd
Wuthering Heights
Light in August
The Scarlet Letter
David Copperfield
Volpone
The Great Gatsby
A Doll's House
Victory
Invisible Man
Macbeth
The Crucible
Pride and Prejudice

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TYPES OF TOPICS SUITABLE FOR THE RESEARCH PAPER

1) The relationship of one work by an author to his other writings: the tracing of a theme and/or technique.

   Examples: The Ironic Style of Franz Kafka
   Sense of Place in Hardy's novels

2) The relationship of a work or works to literary theory, especially to the author's concept of his art.

   Example: Hawthorne's Concept of the Romance and The Scarlet Letter

3) The relationship of a work to its genre or to traditions of content and style.

   Example: Is Huckleberry Finn a Picaresque Novel?

4) The relationship of a work or works to subject areas such as semantics, psychology, folk lore, myth, philosphy.

   Examples: Freud and "The Heavy Bear"
   A Comparison of Existentialism in Camus and Sartre

5) Comparative literary study: the relationship between works, between authors, and also between the works and movements of different national cultures.

   Examples: Poe's Influence on Baudelaire
   Gothic Elements in Hawthorne's Fiction

POSITION OF CENTRAL CHARACTER A) SOCIAL B) TITLE OF WORK	OEDIPUS	HAMLET	MACBETH	WILLY LOMAN
CHARACTER IS ESSENTIALLY NOBLE - INITIALLY HE'S A GOOD PERSON.				
THE TRAGIC FLAW IS WITHIN THE CHARACTER, HIMSELF; THE WEAKNESS IS DRAWN TO THE SURFACE BY_____.				pride - to be well-liked - to be respected by his sons
THERE IS A REVERSAL OF STATUS; THE INDIVIDUAL WHO WAS ONCE LOVED, RESPECTED, NOW _____.				
FINAL OUTCOME FOR THE MAIN CHARACTER IS_____.	Blindness and exile, ironic consequences of the insight Oedipus has gained.			
THE FINAL OUTCOME IS THE DIRECT RESULT OF DECISIONS MADE BY THE CHARACTER.			"From this moment on, there's nothing serious in mortality." "Out, out brief candle."	
THE MAIN CHARACTER RECOGNIZES HIS ERRORS, HIS FRAILTY, AND STILL PERSEVERES.				
UNIVERSAL THEMES ARE INCORPORATED BY DESIGN.		a diseased kingdom-power from God to the king to the people		

Closing activity on Tragedy:

Read each of the following over-simplified yet basic ideas about tragedy and then choose a writer of tragedy that is associated with each statement.

_____: Holds a pessimistic view of man. Tragedy of some sort is inevitable. Man is helpless under the power or force of evil. Man is crushed by things out of his control.

_____: Our destinies are controlled by the stars. When the planets are in confluence, good happens to man, but when the stars are disjointed, evil and tragedy result.

_____: When man descends into the "destructive element" within himself and the universe, all he finds is disorder and chaos. Tragedy is the natural outcome of life.

_____: Tragedy occurs when noble or great persons are led, through pride or a secret flaw in their personalities, to suffering that changes their fortunes. The tragic hero must begin in a high position and end in death or some sort of degraded role.

_____: The fact that man is mortal, that he will die, makes living absurd. If we do not become involved with other men in society, if we do not "commit" ourselves to some cause, then life is tragic and suicide is the only logical solution.

_____: The man who goes against the order of the universe (upsets the status quo) throws the order of the universe out of balance and this dis-ordering results in his own downfall. Tragedy is more a result of the waste of good than the result of evil.

Answers: Hardy, Nietzche, Conrad, Aristotle, Camus, Shakespeare

AP Question 1978 - Free Response

In a philosophical work an author named Soame Jenyns once tried to explain or justify human suffering by an analogy. In this analogy, Jenyns argued that just as human beings use animals for pleasure and profit, so some higher order of beings may enjoy or benefit from our suffering.

The following passage was written by Samuel Johnson. In it Johnson discusses Jenyns' argument.

Read the passage carefully and then write an essay in which you analyze Johnson's treatment of the argument and his attitude toward the author, Soame Jenyns.

I (Samuel Johnson) cannot resist the temptation of contemplating this analogy, which, I think, he (Soame Jenyns) might have carried further, very much to the advantage of his argument. He might have shown , that these "hunters", whose game is man, "Have many sports analogous to our own. As we drown whelps and kittens, they amuse themselves, now and then, with sinking a ship. . .As we shoot a bird flying, they take a man in the middle of his business or pleasure, and knock him down with an apoplexy. Some of them, perhaps, are virtuosi, and delight in the operations of an asthma, as a human philosopher in the effects of the air-pump. . .Many a merry bout have these frolic beings at the vicissitudes of an ague, and good sport it is to see man tumble with an epilepsy, and revive and tumble again, and all this he knows not why. As they are wiser and more powerful than we, they have more exquisite diversions; for we have no way of procuring any sport so brisk and so lasting, as the paroxysms of the gout and stone, which undoubtedly, must make high mirth, especially if the play be a little diversified with the blunders and puzzles of the blind and deaf. We know not how far their sphere of observation may extend. Perhaps, now and then, a merry being may place himself in such a situation, as to enjoy, at once, all the varieties of an epidemical disease, or amuse his leisure with the tossings and contortions of every possible pain, exhibited together.

One sport the merry malice of these beings has found means of enjoying, to which we have nothing equal or similar. They now and then catch a mortal, proud of his parts, and flattered either by the submission of those who court his kindness, or the notice of those who suffer him to court theirs. A head, thus prepared for the reception of false opinions, and the projection of vain designs, they easily fill with idle notions, till, in time, they make their plaything an author; their first diversion commonly begins with an ode or an epistle, then rises, perhaps, to a political irony, and is, at last, brought to its height, by a treatise of philosophy. Then begins the poor animal to entangle himself in sophisms, and flounder in absurdity, to talk confidently of the scale of being, and to give solutions which himself confesses impossible to be understood. Sometimes, however, it happens, that their pleasure is wit-out much mischief. The author feels no pain, but while they are wondering at the extravagance of his opinion, and pointing him out to one another, as a new example of human folly, he is enjoying his own applause and that of his companions, and perhaps, is elevated with the hope of standing at the head of a new sect.

Many of the books which now crowd the world, may be justly suspected to be written for the sake of some invisible order of beings, for surely they are of no use to any of the corporeal inhabitants of (this) world. . .The only end of writing is to

enable the readers better to enjoy life, or better to endure it; and how will either of those be put more in our power, by him who tells us, that we are puppets, of which some creature, not much wiser than ourselves, manages the wire! That a set of beings, unseen and unheard, are hovering about us, trying experiments upon our sensibility, putting us in agonies, to see our limbs quiver; torturing us to madness, that they may laugh at our vagaries; sometimes obstructing the bile, that they may see how a man looks, when he is yellow; sometimes breaking a traveller's bones, to try how he will get home; sometimes wasting a man to a skeleton, and sometimes killing him fat, for the greater elegance of his hide. . .

Thus, after having clambered, with great labour, from one step of argumentation to another, instead of rising into the light of knowledge, we are devolved back into dark ignorance; and all our effort ends in belief, that for the evils of life there is some good reason, and in confession, that the reason cannot be found.

(Samuel Johnson, Review of "A Free Enquiry into the Nature and Origin of Evil" by Soame Jenyns.)

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STUDY GUIDE

1. What characteristics of satire does Animal Farm reflect? Give examples of those characteristics.

2. What type of government might have existed on Animal Farm if Snowball had emerged as leader?

3. There is no obvious hero in Animal Farm, but there is evidence that a tragic hero might exist. Discuss how Boxer reflects the characteristics of a tragic hero.

4. Critics feel that Orwell's philosophy about political power is reflected in the character Benjamin. Support or dispute this connection.

5. It is apparent that Orwell is criticizing Stalin and his rise to power, but more generally, he is satirizing any dictatorship or any ruler whose powerful and corrupt leaders in the history of the world fit Napoleon's characterization.

6. Animal Farm is replete with symbolism that reflect events or aspects of the Soviet Union. What might the following events or objects symbolize?
   - the animal's rebellion
   - the green flag adorned with a hoof and a horn
   - the annual parade of marching and weaponry display

Advanced Placement Examination 1982
Question 2

Read carefully the following statement of veto. In a well-organized essay, analyze the strategies or devices (organization, diction, tone, use of detail) that make Governor Stevenson's argument effective for his audience. Substantiate your observations with specific examples from the text.

To the Honorable, the Members of the Senate of the Sixty-sixth General Assembly:

I herewith return, without my approval, Sentate Bill No. 93 entitled "An Act to Provide Protection to Insectivorous Birds by Restraining Cats." This is the so-called "Cat Bill." I veto and withhold my approval from this bill for the following reasons:

It would impose fines on owners or keepers who permitted their cats to run at large off their premises. It would permit any person to capture, or call upon the police to pick up and imprison, cats at large. It would permit the use of traps. The bill would have statemwide application - on farms, in villages, and in metropolitan centers.

This legislation has been introduced in the past several sessions of the Legislation, and it has, over the years, been the source of much comment - not all of which has been in a serious vein. It may be that the General Assembly has now seen fit to refer it to one who can view it with a fresh outlook. Whatever the reasons for passage at this session, I cannot believe there is a widespread public demand for this law or that it could, as a practical matter, be enforced.

Furthermore, I cannot agree that it should be the declared public policy of Illinois that a cat visiting a neighbor's yard or crossing the highway is a public nuisance. It is in the nature of cats to do a certain amount of unescorted roaming. Many live with their owners in apartments or other restricted premises, I doubt if we want to make their every brief foray an opportunity for a small game hunt by zealous citizens - with traps or otherwise. I am afraid this bill could only create discord, recrimination and enmity. Also consider the owner's dilemma: To escort a cat abroad on a leash is against the nature of the cat, and to permit it to venture forth for exercise unattended into a night of new dangers is against the nature of the owner. Moreover, cats perform useful service, particularly in rural areas, in combatting rodents - work they necessarily perform alone and without regard for property lines.

We are all interested in protecting certain varieties of birds. That cats destroy some birds, I well know, but I believe this legislation would further but little the worthy cause to which its proponents give such unselfish effort. The problem of the cat versus bird is as old as time. If we attempt to resolve it by legislation who knows but what we may be called upon to take sides as well in the age-old problems of dog versus cat, bird versus bird, or even bird versus worm. In my opinon, the State of Illinois and its local governing bodies already have enough to do without trying to control feline delinquency.

For these reasons, and not because I love brids the less or cats the more, I veto and withhold my approval from Senate Bill No. 93.

Respectfully,
Adlai E. Stevenson, Governor

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Guide Questions: Waiting for Godot

1. What is the setting for Act I?
2. How does the setting contribute to the tone?
3. How do Vladimir's words "Nothing to be done," on page 8 contribute to the tone?
4. What is the relationship between Vladimir and Estragon?
5. An allusion to Proverbs 13:12 is used on p. 8. How does this allusion relate to the Vladimir's and Estragon's hopes and desires?
6. How does the discussion of the two thieves (page 9) relate to the two tramps?
7. What relationship exists between Pozzo and Lucky?
8. Although Lucky's speech seems to be filled with nonsense, what is the essence of his speech?
9. What is the central conflict in the play?
10. What message does the boy bring to Vladimir and Estragon?
11. What does the reader learn about Godot from the boy?
12. Are there any repeated lines in Act I? If so, why do you think this repetition is used?
13. Act one ends with "Let's go," but the stage directions suggest that Vladimir and Estragon do not move. What is the significance of this contradiction between their words and actions?
14. How does the setting for Act II compare to the setting of Act I?
15. What memories of an external world does Vladimir remind Estragon of? How does this external world compare to their current world?
16. How do the two tramps pass their time while they wait for Godot?
17. When Pozzo and Lucky reappear on stage, how have they changed?
18. What is the message given by the boy to the two tramps?
19. What does Vladimir and Estragon learn about Godot from the boy?
20. What is the relationship between Godot and Didi/Gogo?
21. How does the ending of Act I compare to the ending of Act II? What is significant about this?
22. How does the structure of Waiting for Godot compare to the structure of a traditional play?
23. What is the significance of the names of the characters? Why might have Beckett chosen these names?
24. What is a theme of Waiting for Godot?
25. Could Waiting for Godot be considered a tragedy? a comedy? a satire? tragic-comedy? tragic irony? Why?

"A philosophic work of literature, such as Candide and Waiting for Godot, may be saying, "Stop this nonsense," or it may be saying, "Stop, all is nonsense."

Written by drama critic Walter Kerr Horizon, September 1963

What is the distinction between Kerr's two phrases and the relevance of Kerr's quote to irony and satire.

Categorize Waiting for Godot according to the intent of the author. Is that intent, "Stop this nonsense," or is it, "Stop, all is nonsense"?

AP 1981

Question 2

(Suggested time-40 minutes)

The following excerpt is taken from a letter by George Bernard Shaw on the death of his mother. Read the passage carefully. Then write an essay in which you describe the attitude of the writer toward his mother and her cremation. Using specific references to the text, show how Shaw's diction and use of detail serve to convey this attitude.

* * * * * * * * *

At the passage "earth to earth, ashes to ashes, dust to dust" there was a little alteration of the words to suit the process. A door opened in the wall: and the violet coffin mysteriously passed out through it and vanished as it closed. People think that door is the door of the furnace: but it isn't. I went behind the scenes at the end of the service and saw the real thing. People are afraid to see it; but it is wonderful. I found there the violet coffin opposite another door, a real unmistakable furnace door this time: when it lifted there was a plain little chamber of cement and fire-brick. No heat, no noise. No roaring draught. No flame. No fuel. It looked cool, clean, sunny. You would have walked in or put your hand in without misgiving. Then the violet coffin moved again and went in, feet first. And behold! The feet burst miraculously into streaming ribbons of garnet coloured lovely flame, smokeless and eager, like pentecostal tongues, and as the whole coffin passed in, it sprang into flame all over; and my mother became that beautiful fire. . . The door fell; well, they said that if we wanted to see it all through to the end, we should come back in an hour and a half. I remembered the wasted little figure with the wonderful face, and said "Too long" to myself --- but off we went. . .When we returned, the end was wildly funny; Mama would have enjoyed it enormously. We looked down through an opening in the floor. There we saw a roomy kitchen, with a big cement table and two cooks busy at it. They had little tongs in their hands, and they were deftly and busily picking nails and scraps of coffin handles out of Mama's dainty little heap of ashes and samples of bone. Mama herself being at the moment over beside me, shaking with laughter. Then they swept her up into a sieve and shook her out; so that there was a heap of dust and a heap of bone scraps. And Mama said in my ear, "Which of the two heaps do you suppose is me?". . .and that merry episode was the end, except for making dust of the bone scraps and scattering them on a flower bed. . .O grave, where is thy victory?. . .And so goodnight, friends who understand about one's mother.

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Question 3

(Suggested time-40 minutes)

Read the following passage from a recent biography. Then write an essay discussing the ways in which the author's style (diction, syntax, tone, selection and presentation of detail, etc.) reveals his feelings about the family he describes.

* * * * * * * *

I must now attempt to say something about the family. Here there is a good deal of uncertainty, of legend, and of scandal.

According to H.A.L. Fisher, the historian, there was at the Court of Versailles during the last years of the old regime a certain Chevalier Antoine de l'Etang; his person was pleasing, his manners courtly, his tastes extravagant and his horsemanship admirable. He was attached to the household of Marie Antoinette --- too much attached it is said, and for this he was exiled to Pondicherry where, in 1788, he married a Mlle. Blin de Grincourt.

M. de l'Etang entered and died in the service of the Nawab of Oudh; he left three daughters. Adeline, the one with whom we are concerned, married a James Pattle who was, we are told, a quite extravagantly wicked man. He was known as the greatest liar in India; he drank himself to death; he was packed off home in a cask of spirits, which cask, exploding, ejected his unbottled corpose before his widow's eyes, drove her out of her wits, set the ship on fire, and left it stranded in the Hooghly.

The story has been told many times. Some parts of it may be true. It is certainly true that Mrs. Pattle came to London in 1840 with a bevy of daughters and that these ladies had a reputation for beauty. Four of them should be mentioned in these pages: Virginia, Sarah, Julia, and Maria.

Virginia Pattle, the most beautiful of the sisters, married Charles Somers-Cocks and became Countess Somers; she was a dashing, worldly woman, impulsive, rather eccentric, who lived in great style. Of her daughters, one became Duchess of Bedford; the other, Isabel, married Lord Henry Somerset. This alliance, though grand, was by no means happy. Lord Henry, a charming man it seems, delighted Victorian drawing rooms with his ballads. He was, I believe, the author of <u>One More Passionate Kiss</u>; this embrace was reserved, however, not for his beautiful wife but for the second footman. Lady Henry endured his infidelities for a time but presently she could stand no more. She confided in her mother who, allowing her indignation to master her prudence, made a public scandal. The sequel is interesting in as much as it gives a notion of the ethos of the Victorian age and its system of morality.

Lord Henry fled to Italy and there lived happily ever after. His wife discovered that she had been guilty of an unformulated, but very heinous, crime: her name was connected with a scandal. Good society would have nothing more to do with her. She was obliged to retire from the world and decided to devote herself to the reclamation of inebriate women, a task which she undertook with so much good sense and good humor that she won the affection and admiration, not only of men of charity and good will, but even of the women she assisted.

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TWELFTH NIGHT

OVER-ALL QUESTIONS

1. What kind of clown is Feste? What is the nature of his wit? How does he view the other characters?
2. How is death involved in the action and imagery of the play? How does the theme of resurrection work in relation to the death theme? Why would death play an integral part in a comedy?
3. What are the types of humor that are woven into the play? Consider all the types of humor from the ladder of comedy. For what purposes were these levels of comedy incorporated into the play?
4. What is Malvolio's function in the play? How does the plot line in which he is involved reflect the major plot line? Why have him carted out as a madman? How should the audience feel about him in the end? What considerations would an actor playing Malvolio have to make in his interpretation of the final lines?
5. In what sense could this play be deemed a "romantic" comedy?
6. How does the opening passage set up the themes and images developed later in the play?
7. In what ways is the final scene effective as closure? Is order restored at the end? Why or why not? In what ways is the life-principle affirmed by the final actions of the play?

ACT I

1. Locate in the Duke's speeches in the first scene all the allusions to music, appetite and death. How do all these images intertwine? What is the meaning of this first passage? What are the sentimental aspects of the Duke's speech? How much of this sentimentality would you emphasize in his portrayal?
2. Why does the Duke believe that Olivia will make a particularly good lover?
3. How is the exposition handled? Is it subtle?
4. What kind of woman is Maria in physique and character?
5. Using text references, distinguish between Belch and Aguecheek. How does the diction for each character reveal his values and intellect?
6. What are the problems in characterization that face the actor portraying the Duke?
7. In what ways do the verbal plays of the clown differ from those of Belch and Aguecheek? Use specific examples.
8. What sort of actor should be cast as Malvolio? Defend your choice based on text references.
9. Cite some passages where the rhythm and sound combinations appeal to your ear. What is the basis of that appeal?

ACT II

10. How is the death theme conveyed through the characters of Antonio and Sebastian?
11. Why is the drunk scene in the play?
12. Does Viola catch on too quickly or too slowly to the true state of Olivia's feelings? How does the actress playing Olivia maintain Olivia's dignity and audience sympathy in this scene?
13. How are the clown's songs commentaries on the action of the play?
14. What is the significance of Feste's name?
15. What is implied and stated about the nature of love in the Duke's scene with Cesario?

16. Why would Feste sing a song about death to the Duke when the Duke is suffering so terribly from love pangs?
17. What aspects of Malvolio's character are revealed by this scene?

ACT III

18. What is ironic about Viola's and the clown's exchange about the nature of words?
19. In what sense is the audience a part of the action in the scene between Viola and Olivia?
20. What function does Fabian serve?
21. Why does Sir Toby get Sir Andrew mixed up in the duel anyway? Why does Toby put up with Andrew's mental inadequacies?
22. How does coincidence function as a device in this act? Is this use of chance evidence of poor plot construction? Can you accept more coincidence in comedy than in tragedy? Why or why not?

ICT IV

23. What is it appropriate that the clown be the first one to mistake Sebastian for Cesario?
24. What previous scene does the first scene of Act IV parallel?
25. What is the purpose of having the clown impersonate a priest and bait Malvolio?
26. What is the purpose of the second scene with Malvolio where the clown plays himself?
27. Is Olivia's sudden desire for marriage with Sebastian believable? What about Sebastian's sudden infatuation with Olivia? Does it matter whether all this is believable?

ACT V

28. What is the effect of making the clown so avid for money throughout the play?
29. Is the Duke's sudden transferral of affection to Viola within the range of character already established for him? Why or why not?
30. Is reader sympathy engaged by the physical miseries suffered by Toby and Aguecheek? Why or why not?
31. Why have Fabian confess all the villanies against Malvolio?
32. How is the clown's final song related to the events or themes of the play?
33. How tight is the structure of this play? Are there scenes that could be eliminated? Are there scenes that drag on too long?

"The Catbird Seat"

Answer these questions FULLY in groups.

Group One

- What purpose is served by the repetition of "Mr. Martin?"
- What purpose is served by Miss Paird's remark: "Why, I even believe you like the woman?"
- How does the author provide for reader detachment?

Group Two

- What purpose is served by the fact that Mr. Munson has "taken his hat and stalked out, mailing his resignation later?"
- What purpose is served by the comment "He had never drunk anything stronger in his life --- unless you could count ginger ale?"
- What is the level of comedy in this story?

Group Three

- What purpose is served by the fact that Mrs. Barrow's apartment is located in a building where there will be "no doorman or other attendants?"
- How is the action in the fourth and fifth sentences of paragraph 10 compressed to emphasize Mr. Martin's fearful haste?
- List phrases used to characterize Mr. Martin, Mrs. Barrows.

Report your findings to the rest of the class.

Short Story Group Presentation Possibilities

GROUPS TO DISCUSS AND IDENTIFY THE FOLLOWING PARTS OF THEIR SHORT STORIES:

plot
protagonist
antagonist
structure
point of view
symbols
mood
tone
theme
conflict

GROUPS TO SHARE WITH CLASS:

Possibility One:
Plot and one of two possible presentations (News Conference with Major Characters or To Tell the Truth Panel with one major character)

Possibility Two:
Panel discussion of one of the following topics: (and plot)
1. Major traits of a central character contribute to his/her success or failure.
2. Story as a reflection of author's attitude/philosophical position.
3. Cite examples of incongruous and explain importance.
4. Discuss effectiveness of ending.
5. Trace effects of comic device or devices.
6. Discuss level of comedy --- defend choice.

Possibility Three: (add plot summary to each of the following)
1. Assume the roles of characters in the story and create a role-playing siutation which parallels the events and circumstances of the story.
2. Assume the role of the protagonist or antagonist and defend that character's actions and point of view in a discussion, debate, interview (could use more than one character to accomodate all group members).
3. Create a visual, symbolic presentation of an important aspect of the story and orally explain the significance of the symbols used in the presentation.

THE RIVALS

Page numbers are approximate for some editions of the play.

The Smalls

1. What are the purposes of the two prologues?
2. Do Fag and Thomas give subtle exposition? Where else does the exposition occur?
3. Why use Bath as a setting?
4. What are the "romantic" aspects of Lydia's character?
5. Find the words that Mrs. Malaprop misuses.
6. What would be the difficulties in portraying Lucy?
7. Is Fag's diction consistent with his station?
8. How would Absolute react to Fag's request?
9. How are Lydia and Absolute suited for one another?
10. How broadly (in the comic sense) may the character of Acres be interpreted?
11. What are the difficulties in interpreting Sir Anthony's character?
12. How would Absolute deliver the speech after Sir Anthony exits?
13. Why are there two characters whose names relate to light -Lucius and Lucy?
14. What is the purpose of the Faulkland/Julia subplot? Should their lines be played for laughs? Are the situations they are in funny?
15. What aspects of "Englishness" does Acres represent?
16. How is David suited to be the servant of Acres? Should David play Act IV Scene 1 as though he really is a coward?
17. How would the Absolute/Acres scenes be played?
18. Analyze all the reasons for Lydia's pique over Ensign Beverley's unmasking. What problems does the actreess playing Lydia face?
19. How much of this plot is built on coincidence? Does the coincidence weaken or strengthen the play as a comedy?
20. What was the purpose of the epilogue?

The Bigs

21. What parts of the play are farcical? How many attributes from "The Nature of Comedy" can you identify in this play? (Don't answer "Six!" Tell which ones.)
22. Give total physical descriptions of each character. What does the name selection tell about each character?
23. Are any of the characters admirable? Why?
24. Which scenes do you envision as being very funny on the stage?
25. If you have read <u>The Frogs</u>, compare the styles of comedy that occur in this play with that which occurs in <u>The Frogs</u>. Does one style seem more or less mature than the other? What traditional comic motifs has Sheridan used? Are the two plays structued similarly?

Above green-flashing plunes of a weir,[1] and shaken by the thunder below, lilies, golden and white, were swaying at anchor among the reeds. Meadow-sweet[2] hung from the banks thick with weed and training bramble, and there also hung a daughter of Earth. Her face was shaded by a broad straw-hat with a flexible brim that left her lips and chin in the sun, and sometimes nodding, sent forth a light of promising eyes. Across her shoulders, and behind, flowed large loose curls, brown in shadow, almost golden where the ray touched them. She was simply dressed, befitting decency and the season. On a closer inspection you might see that her lips were stained. This blooming young person was regaling on dewberries.[3] They grew between the bank and the water. Apparently she found the fruit abundance, for her hand was making pretty progress to her mouth. Fastidious youth, which shudders and revolts at woman plumping her exquisite proportions on bread-and-butter, and would (we must suppose) joyfully have her quite scraggy to have her quite poetical, can hardly object to dewberries. Indeed the act of eating them is dainty and induces musing. The dewberry is a sister to the lotos[4] and an innocent sister. You eat; mouth, eye, and hand are occupied, and the undrugged mind free to roman. And so it was with the damsel who knelt there. The little skylark went up above her, all song, to the smooth southern cloud lying along the blue; from a dewy copse standing dark over her nodding hat, the blackbird fluted, calling to her with thrice mellow note; thekingfisher flashed emerald out of green osiers;[5] a bow-singed heron traveled aloft, searching solitude; a boat slipped towards her, containing a dreamy youth, and still she plucked the fruit and ate and mused as if nofairy prince were invading her territories, and as if she wished not for one, or knew not her wishes. Surrounded by the green shaven meadows, the pastoral summer buzz, the weir-fall's thundering white, amid the breath and beauty of wildfloers, she was a bit of lovely human life in a fair setting---a terrible attraction. The Magnetic Youth leaned round to note his proximity to the weir-piles, and beheld the sweet vision. Stiller and stiller grew Nature, as at the meeting of two electric clouds. Her posture was so graceful that, though he was making straight for the weir, he dared not dip a scull. Just then one most enticing dewberry caught her eye. He was floating by unheeded, and saw that her hand stretched low and could not gather what it sought. A stroke from his right brought him beside her. The damsel glanced up dismayed, and her whole shape trembled over the brink. Richard sprang from his boat into the water. Pressing ahand beneath her foot, which she had thrust against the crumbling wet sides of the bank to save herself, he enabled her to recover her balance, and gain safe earth, whither, emboldened by the incident, touching her finger's tip, he followed her.

[1] weir: dam

[2] meadow-sweet: a plant of the rose family

[3] dewberries: blackberries

[4] lotos: lotus, the fruit of which was said to induce drowsiness and forgetfulness

[5] osiers: willows

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